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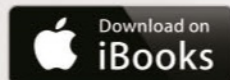
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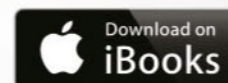


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#DST3



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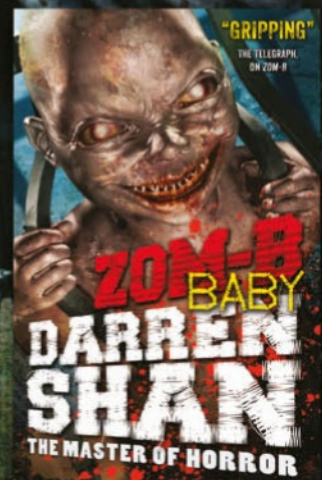
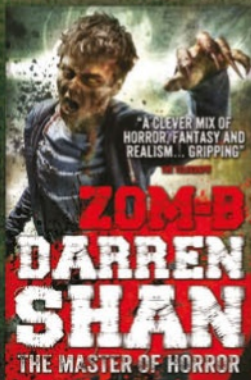
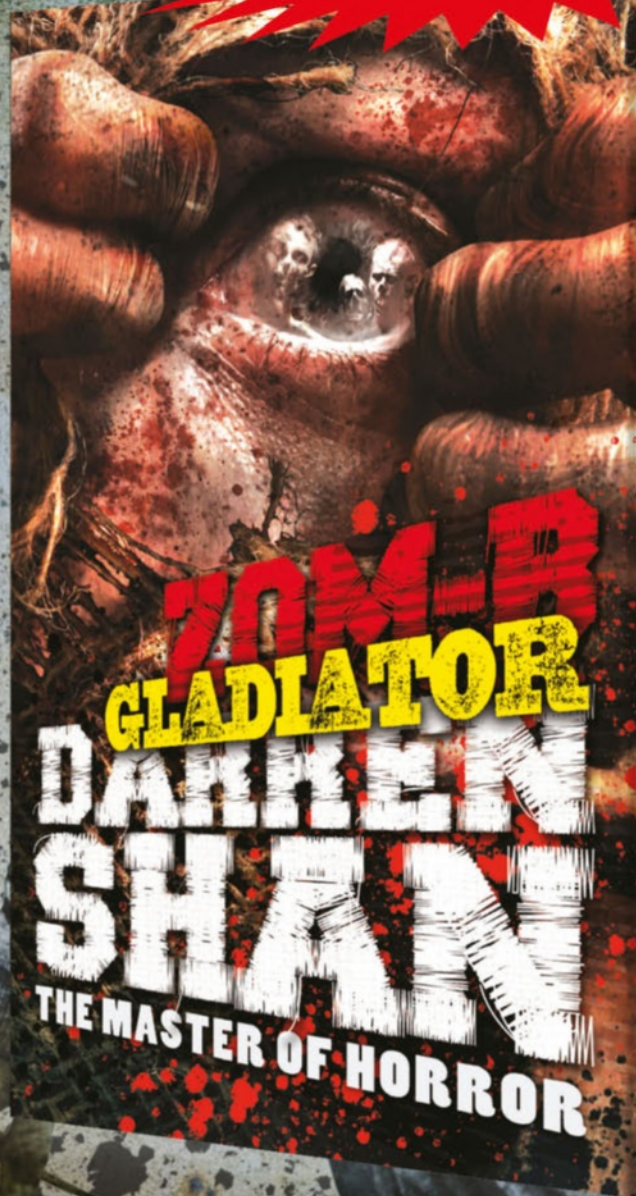
OUT NOW

FROM THE MASTER
OF HORROR
**DARREN
SHAN**

'IT'S A LEAN,
PUNCHY TALE'
SFX

'ENGROSSING'
STARBURST

'GRIPPING'
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QUITE ASTONISHING"

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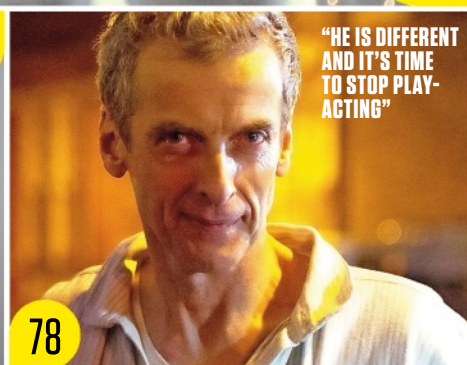
146 TOTAL RECALL

The one and only Russell T Davies joins us in celebration of 250 issues of this magazine.



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ACTING"



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"I FEEL LIKE THERE'S SO
MANY POST-APOCALYPTIC
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THE INSIDE SKINNY

For this special issue your *SFX* chums reveal their favourite things since 1995, the magazine's lifetime

DAVE BRADLEY EDITOR-IN-CHIEF

FAVE FILM

■ *The Matrix* – came out the same year as *The Phantom Menace*. I saw both in one 1999 weekend in America and *The Matrix* was a blessed relief after the *Star Wars* disappointment.

FAVE TV SHOW

■ *Firefly* – an essential annual rewatch. Interviewing Nathan "Mal Reynolds" Fillion is a highlight of my time on *SFX*.

FAVE OTHER

■ *Surface Detail* by Iain M Banks – I've got to know some wonderful authors while on *SFX*. Iain's death last year brought huge sadness.



RICHARD EDWARDS DEPUTY EDITOR

FAVE FILM

■ Christopher Nolan's arguably been the director of *SFX*'s lifetime, and *The Dark Knight* is his masterpiece.

FAVE TV SHOW

■ It's a toss-up between *Fringe* and *Battlestar Galactica*, but *BSG* edges it for being such a visceral reinvention of TV space opera, a genre that later *Star Treks* had almost put to sleep.

FAVE OTHER

■ I'm not a massive gamer, but I was engrossed by the *Halo* series – great action and a great story too.



NICK SETCHFIELD FEATURES EDITOR

FAVE FILM

■ *Star Wars Episode VII*. Because, right now, it's utterly perfect in my head. And because the future should be the one place we all jump to hyperspace for.

FAVE TV SHOW

■ *Life On Mars*, because I'm a lousy hypocrite, and the chance to revisit the 1970s in the company of Sam Tyler was a Brut-splashed joy.

FAVE OTHER

■ I interviewed Russell T Davies and Verity Lambert, together, the year before we lost her. That felt like history then; even more so now.



RUSSELL LEWIN PRODUCTION EDITOR

FAVE FILM

■ *The Truman Show* – that rare thing, a truly perfect motion picture. Accessible yet deep story, brilliant star performance, great music, funny and clever and romantic.

FAVE TV SHOW

■ *Doctor Who* – the return of my childhood favourite made a million times better. RTD, you are a legend.

FAVE OTHER

■ Can't be cheeky and choose my own *SFX* *Doctor Who* bookazine from 2012...



IAN BERRIMAN REVIEWS EDITOR

FAVE FILM

■ It takes some nerve to recast characters who are towering icons of pop culture, but JJ Abrams pulled it off in style with *Star Trek*. Shame about the sequel.

FAVE TV SHOW

■ *Doctor Who*'s return was a triumph, but *Buffy The Vampire Slayer* paved the way with its whip-smart dialogue, liberal viewpoint and cross-gender appeal.

FAVE OTHER

■ Happy fifth anniversary to Arrow Video. The care and love they lavish on all their releases should be a model for all DVD labels.



JORDAN FARLEY STAFF WRITER

FAVE FILM

■ *Scott Pilgrim Vs The World* – a near perfect adaptation of a comic that I absolutely love, perfectly tuned to my sense of humour. Great music too.

FAVE TV SHOW

■ *Futurama* – the smartest, funniest, most heartfelt sci-fi sitcom ever. If you didn't cry at "Jurassic Bark" you have no soul.

FAVE OTHER

■ *The Legend Of Zelda: Ocarina Of Time* – an epic melancholy masterpiece entirely responsible for my love of gaming.



JON COATES ART EDITOR

FAVE FILM

■ *Donnie Darko* – loved it from the first few bars of "The Killing Moon." Incredibly original and inventive with a terrific soundtrack and some great performances from Jake Gyllenhaal and co. (The less said about the Director's Cut and 2009's *S Darko* the better.)

FAVE TV SHOW

■ *Life On Mars* – All those cracking one-liners, so much nostalgia. John Simm was captivating and Philip Glenister gave us Gene Hunt.

FAVE OTHER

■ Bryan Talbot's *Grandville* is just brilliant.



DAVE GOLDER SPECIAL PROJECTS

FAVE FILM

■ *How To Train Your Dragon* – any film that boasts a training montage featuring a dragon is quite clearly the best film ever.

FAVE TV SHOW

■ *Doctor Who* – I wanted to say something that made me look cool and quirky (*Apparitions*, *Ultraviolet*, *Lost In Austen*, *Chuck* – all great) but new *Who* has been awesome fun.

FAVE OTHER

■ DC Converse All-Stars – I'm actually more of a Marvel fan, but Cons keep bringing out effortlessly stylish designs.



ADRIAN HILL AD MANAGER

FAVE FILM

■ The film that still gets me is *28 Days Later*. This is one movie in the last 20 years that still sends a chill down my spine.

FAVE TV SHOW

■ Watching Christopher Eccleston in the TARDIS is a moment I thought I'd never see. Russell T Davies: thank you sir!

FAVE OTHER

■ Since the first issue I've got to meet many of my heroes, but celebrating my birthday with the cast and crew of *The Walking Dead* is sure up there. Buying Tom Baker a bottle of Scotch and getting very tipsy is another!



Welcome to this landmark issue! The universe has seen 19 years of *SFX* and today it's still the number one science fiction, fantasy and horror magazine, loved by grass roots sci-fi fans and industry veterans alike.

It's been my privilege to edit *SFX* through its 150th, 200th and now 250th issues. My time on *SFX* has coincided with many things: the return of *Star Trek* to the big screen, the dominance of the modern superhero movie and Disney's assimilation of both Marvel and Lucasfilm. But perhaps nothing has had such a vivid impact as the relaunch of *Doctor Who*. So it was a huge thrill to see that *SFX* readers – indeed fans everywhere, judging by the number of votes cast – have voted the farewell to Rose in "Doomsday" as the greatest sci-fi moment of all time. It's starting to look like a big ol' love-in, but I swear top producer Russell T Davies had agreed to write a piece about *SFX* (p146) before anybody knew the results.

So, you have in your hands a piece of history, made with love and geekery by the folk you see on this page. Thanks for being a part of the *SFX* family, like the lovely readers over on page 46. Please sit back and celebrate the best of our wonderful genre with us all.

Dave Bradley, Editor-in-Chief
@SFXDaveB

PHOTOGRAPHED BY JAMES LOOKER

SFX

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RED ALERT

THE FUTURE FIRST

edited by Richard Edwards



16 INTO THE GROVE

The second season of the Netflix werewolf drama.



18 TO HALLE AND BACK

Ms Berry heads to space with Steven Spielberg.



30 BUBBLE TROUBLE

A second season of life *Under The Dome*.

THE STRAIN

Strain Days

Former *Lost* guy Carlton Cuse adapts Guillermo del Toro's vampire novels for TV

SOMETIMES TELEVISION is a patience game. Just look at Guillermo del Toro's new television drama *The Strain*. The Mexican director originally conceived the idea of a virulent form of vampirism that spreads across the human population in the early 2000s but he couldn't get financing for it. Instead of allowing it to disappear into the depths of one of his many overstuffed notebooks, however, del Toro reworked the concept into a trilogy of novels co-written with author Chuck Hogan. *The Strain* was released in 2009 and became a bestseller,

which in turn spurred it to become optioned by FX to be turned into a television series... How's that for full circle?

The series is now being executive produced by del Toro, Hogan and veteran showrunner Carlton Cuse. Most famous for co-steering *Lost* for six seasons with Damon Lindelof (himself now working on *The Leftovers* – see page 29), Cuse reveals he's been working for two years to bring "the horror/thriller" to life.

A fan of the original book, Cuse says his agent initially called and asked him to go to a meeting with del Toro about adapting the →



Nothing good is ever going to come of a situation involving hazmat suits.



SCI-FACT!
Carlton Cuse also works on *Psycho* prequel *Bates Motel*.

SPREAD ALERT!

The anatomy of an infection

GOING VIRAL

● Despite having a detailed virus mythology in the book, Cuse says the team had to invent a lot of the mechanics. "You have to come up with everything from the creature's gestation, to how do they move and what is their biology? Then you have to deal with the rules of engagement. What's the hierarchy of the vampires? We worked hard on trying to figure out how to pace the stuff and show the ways in which society starts to get upended as the spread widens."

THE DOCTOR IS IN

● With virus worms running rampant, humans need a hero and it turns out to be science guy Dr Ephraim "Et" Goodweather, played by Corey Stoll. Cuse says it took the better part of a year to land on Stoll. "Corey just jumped out at us because we needed someone who is really powerful and intelligent. His weapon in this battle is his intellect and his scientific empiricism. Corey is such a smart actor and he gave us that in spades."

DROPPING THE TOM

● As if the vampiric virus wasn't bad enough on its own, Cuse says German actor Richard Sammel adds a whole other level of evil playing Thomas Eichorst. "The old adage that your story is only as good as your antagonist is really true in this case. Eichorst is this evil, complicated ex-Nazi. Sammel brings so many colours and layers to his portrait of Eichorst. He's a scene stealer so I'm excited to see the audience discover him."

WHAT'S THE GORY?

● Anything that comes from the mind of del Toro is going to lean towards the graphic, such as the first time we see a creature unload its wrath on an unsuspecting human. Let's just say the poor dude's head doesn't remain round. Cuse admits, "The horror elements are pretty intense, provocative and engaging. But it's not unrelenting, hardcore horror. It's a character drama about people facing a horrible and virulent disease."





"Luckily, all vampires are allergic to milk."



David Bradley plays Abraham Setrakian, who may know what's behind the outbreak.

"It was thinking of vampires not as brooding, romantic creatures but opportunistic, parasitic creatures"

project. "I liked the story and I liked Guillermo a lot," Cuse tells Red Alert. "It was an interesting opportunity because I felt like doing another vampire show was completely uninteresting. But the idea here that was embedded in the book was about completely subverting the vampire genre. It was thinking of vampires not as brooding, romantic creatures but horribly opportunistic, parasitic creatures. They were really scary and frightening and that, in concert with the idea of exploring a mosaic of characters across New York society who find themselves in the middle of this spread of this strain of vampirism, watching the demise of the city, felt like fodder for great drama. I felt like I could do something with that."

In both the book and the pilot, the nightmare starts when a plane lands at JFK Airport and dead stops on the runway. There's no communication from the cockpit, the doors and windows are sealed, and every crisis team – from the local fire department to the Center for Disease Control (CDC) – comes out of the woodwork to figure out what's going on inside. Epidemiologist Dr Ephraim "Ef" Goodweather (Corey Stoll) gets pulled out of his own family crisis to take point on the investigation with colleague Dr Nora Martinez (Mia Maestro) and what they discover is a plane full of dead passengers and only four survivors. Further poking around uncovers a worm that enters a human's body via the eyes or skin, infecting the person's genes and turning them into a host-killing creature.

Cuse says the series adheres to the detailed mythology del Toro and Hogan crafted for the

books, but they've crafted an expanded world that goes far beyond the trilogy. "The first book is 400 pages," Cuse explains. "The first 150 pages are the pilot. The other 250 pages had to be turned into 12 hours of television so a lot had to be added, embellished and created. I did that in concert with Chuck Hogan and the tremendous writing staff on our show. We follow the arc of the book but it's a much richer experience."

Asked where fans of the book can look for differences, Cuse reveals, "A lot of it had to do with deepening and expanding the stories of the characters. There's a really great narrative arc in the book so, with the writers, my goal was to make these characters really dimensional. We added some characters and changed some events. It will feel familiar but by no means is it a recitation of the book."

While del Toro has been directing the movie *Crimson Peak*, Cuse explains that he has been showrunning *The Strain*. "Guillermo directed the pilot," Cuse says of their collaboration. "He worked intensively with conceptual artists who designed the creatures and sets. He worked with them on refining the look of the monsters and of the show while I was working on creating a narrative. Both things we did ahead of time. We wrote a lot of the scripts well ahead of production because we needed to know what we needed to build in terms of vampires and creations. The challenge in television is that you have limited resources and time. But we did have the advantage that FX gave us a lot of time ahead of [production] time to do creature research and development. This is not a show that could have been made on a traditional TV budget or schedule. All the people at FX had a tremendous amount of foresight in the value of investing money upfront, because it's allowed the show to be something you don't see in a regular television show." **SFX**

The Strain airs on FX in the US from Sunday 13 July.



Moments later, the triffids attacked.



HEMLOCK GROVE

Grove Armada

New showrunner talks season two

IF THE FUTURE OF TV IS ON demand and online, Netflix seemingly has the market sewn up already. Quality original programming including *House Of Cards*, *Orange Is The New Black* and *Arrested Development* has helped the streaming service soar to 48 million subscribers globally. Their sole SF offering – until Marvel's ambitious five-show extravaganza kicks off next year – is *Hemlock Grove*, which returns for its second season on Friday 11 July.

Executive produced by Eli Roth and based on Brian McGreevy's novel of the same name, *Hemlock Grove's* first murder-mystery-driven season played like *Twin Peaks* with an extra

dollop of weird as it followed the lives of the titular town's peculiar residents. The identity of the killer may have already been revealed, but as new showrunner Chic Eglee (*Dark Angel*, *The Walking Dead*) points out, there are still questions that remain unanswered.

"The audience knows the truth, but most of the characters still don't have any answers because all that mayhem was left at the feet of Shelley," says Eglee. "Also I don't think I'd be telling tales out of school if I said there'll be another Big Bad that the characters will be compelled to deal with this season. Hopefully they'll come out triumphant, but with *Hemlock Grove* you never know, it's a toxic world."



Eglee is keeping schtum about what form the new Big Bad will take, but it seems likely mysterious newcomer Miranda Cates (*OITNB's* Madeline Brewer) is involved. "She's the one to watch this season," says Eglee. "Who is this girl? What's her agenda? Is there some malevolent design behind her arrival? *Hemlock Grove* is a place where things are never what they seem and there's always a dark intent behind whatever happens."

It's Cates and the imminent threat from the new Big Bad that brings former BFFs Peter and Roman back together but first they, and the rest of the town, need to deal with the fallout from Leetha's death during childbirth.



Isn't the little robot (bottom right) cute?

"Hopefully they'll come out triumphant, but you never know..."

"The death of Leetha was this horrible, life-altering event for everybody involved," Eglee explains. "Norman, especially – the grieving father. Peter's deep romantic attachment to this woman does a lot of damage to his emotional landscape. Leetha's death is like taking a great big boulder and dropping it into a body of water and we're watching how those ripples play out as they move through the world."

Roman and his miraculously alive mother Olivia also have some "relationship" issues to deal with. "Here's a guy that essentially killed his mother and left her for dead after ripping her tongue out in an allegory of rape. It was horribly disturbing," Eglee says. "Obviously she doesn't die, but how do you come back from that as a mother? And what's his relationship with her going forward after committing that barbarism?"

And if you thought the show couldn't top its infamously grisly werewolf transformation, season two will show you what happens when the wolf goes back into hiding. "We didn't want to replicate what had been done, because I don't know that it would have been possible to do it better," says Eglee. "The question was how can we take that skill set and apply it to show a different aspect of that transformative iconography? I don't know if we outdid it, we just knew we really had to step up and do some pretty amazing stuff." **SFX**

Hemlock Grove season two debuts on Netflix on Friday 11 July.

AERIAL ASSAULT SF TV ROUND UP



NEWBIES

► Hayley Atwell confirms that Marvel's **AGENT CARTER** TV series will have eight episodes.

► BBC Three announces **I SURVIVED A ZOMBIE APOCALYPSE** – not one of the channel's OTT documentaries, but a new reality game show.

► Former *Walking Dead* showrunner Glen Mazzarra working on **DAMIEN**, an *Omen* spin-off about a grown-up antichrist for Lifetime.

► *Bloodlines* may be dead, but the CW says it wants to develop another **SUPERNATURAL** spin-off.

► Steven S DeKnight revealed as showrunner on Netflix's **DAREDEVIL** show, taking over from Drew Goddard.

► *Farscape* creator Rockne S O'Bannon signs up for **CONSTANTINE** TV show.

► Eli Roth and horror producer Jason Blum teaming up on **SOUTH OF HELL**, a drama about a possessed woman who hunts demons.

► Entertainment One to develop Jonathan Maberry's vampiric IDW comic book series **V-WARS** as a TV show.

Continued on p26.

"I realised that the set actually represented very much an Elizabethan stage, with the main acting area in the centre front, a raised area at the back, two vomitoria entrances low down. It was classic"

Sir Patrick Stewart notes the, er, obvious similarities between *Star Trek* and Shakespeare.

DON'T QUOTE ME

SCI-FACT!
Hemlock Grove had more viewers in its opening weekend than *House Of Cards*.

MY SCI-FI

Teller

The silent half of Penn & Teller has been stunning and horrifying audiences for 35 years.

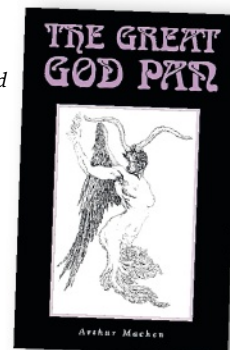


FAVOURITE SF/FANTASY TV

► I was brought up with series like *The Twilight Zone* and *Alfred Hitchcock Presents*, and I liked how a lot of those shows had a twist. The moment in *The Twilight Zone* when you realise the book "How To Serve Man" being read by the aliens is actually a recipe book – it's a really dark joke. In Hitchcock there's always an underlying dark delicious humour.

FAVOURITE SF/FANTASY BOOKS

► I veer more toward supernatural horror. There's a great story called *The Great God Pan* by Arthur Machen that I just love. A doctor performs an operation on a woman in which he opens her ability to see the real world underneath this veil of illusion we live within, and the consequences are horrific. The term they use for it is "seeing the great god Pan". I love that one.



FAVOURITE SF/FANTASY, ER, SHAKESPEARE?

► I would hold *The Tempest* up there with the craziest of Samuel Beckett. The central character is a guy taking revenge not in the usual Shakespearean way by killing someone, poisoning them, gouging their eyes out. No, this guy takes revenge by doing magic shows. He gets his worst enemies and puts them through hallucinations worthy of Ray Bradbury, and having done that, he forgives them all and rejoins the real world with a pang of regret that he's lost his magic. It's a whacked-out fuckin' piece of work.

Teller's directorial debut, Tim's Vermeer, is out on DVD now.



SCI-FACT!
Halle Berry is one of the few actors to turn up to collect their Golden Raspberry Award (for *Catwoman*).

Halle's smiling on the outside, but is she smiling on the inside...?

EXTANT

Space Gestation

FIVE THINGS YOU NEED TO KNOW ABOUT...
Halle Berry's new mission with Steven Spielberg

IT'S ABOUT THE FAMILY OF THE FUTURE

1 New TV series *Extant* sees an executive-producing Steven Spielberg back in the familiar territories of ETs and AI. "The basic concept," *Extant* creator/executive producer Mickey Fisher tells Red Alert, "is that there's an astronaut, Molly Woods, played by Halle Berry, who goes into space on a 13-month solo mission, and when she comes back she realises she didn't come back alone. Something strange happened to her up there." Woods' husband John (played by *ER*'s Goran Visnjic) is an inventor, responsible for the couple's son Ethan, a lifelike android (*Looper*'s Pierce Gagnon) "that he wants to raise with free will. So you have the set-up of this extraordinary family of an age slightly ahead of our time... We first met with Halle Berry three days before she gave birth, so she came to it in the show's mindset, being a new mother."

SPIELBERG IS HEAVILY INVOLVED

2 "The two big themes – the arrival of extra-terrestrial life and the emergence of this powerful artificial intelligence – were the things that drew Steven to it," says Fisher. "He's been involved in a lot of the conceptual discussions. He's been in the room breaking story with us, which is a dream come true for any writer. And he's been involved in a lot of the conversations about technology and the visual style of the show. He is heavily involved."

NOBODY'S RESTING ON PAST LAURELS

3 "It's also a challenge to us, because we want to do things that are worthy and tell stories that are worthy of that tradition, but we also don't want to

retread what [Spielberg]'s done before," Fisher explains. "So we're constantly challenging ourselves – sometimes we'll come up with an idea and we'll realise, 'Oh, that was in *Minority Report*' or 'That one was a little too much like in *Close Encounters*.' So we have to challenge ourselves and come up with something new."

THE FUTURE IS NOW

4 "The very first thing we wanted to do was ground it in a relatable future, with a realistic tone. It's not in a cold dystopian world, it's not a utopian world. It's what we feel would be the logical evolution, where we're going to be in, say, 20 to 30 years. What we were striving for in production design was that the future stuff doesn't overwhelm the show. We want it to feel like a world people can access and understand easily."

ANSWERS ARRIVE QUICKLY

5 "There's a sort of *Rosemary's Baby* angle to some of it," Fisher says of the show's 13-episode first season. "Our goal is to bring to a satisfying end the mystery of what this is and how it happened by the end of the first season. But it's going to set up new questions and problems if we are – knock on wood – able to go longer than that. We do, however, see a satisfying conclusion to the central mystery of what happened up there and what it means for us down here." **SFX**

Extant comes to CBS in the US from 9 July and Amazon Prime the day after in the UK.

STAR TURN

Ian Somerhalder

Playing the bad boy again... in *The Anomaly* and *The Vampire Diaries*' sixth season

HARKIN ABOUT

► "I waited four years to do a movie. Noel Clarke – who writes, directs and appears in it – was crazy enough to give me the opportunity. I play Harkin Langham, Brian Cox's character's son. The story resonated because it's about what I stand for in the world: humanity is exceeding its resources and what's going to stop us destroying everything?"

SUIT YOU, SIR

► "I get to wear so many different cool suits in *The Anomaly*. The costume designer on this movie is my hero. There's a scene where I had this really beautiful walking stick. A cane. I loved that."

DAMON'S DEAD...

► "I did ask if they could kill off Damon at one point. He went from having all the great lines to falling in love and crying. I didn't know where the hell he was going. It wasn't a matter of, 'I'm better than this.' It was a matter of, 'I'm really confused.'"

...BUT HE WILL BE BACK

► "I will be in season six. But dying at the end of season five means it'll be a change of direction for Damon. We want to make this next season a vintage year of storytelling for this show."

A VAMPIRE'S BEST FRIEND

► "I literally had this vision, this premonition, when I was about 16, that I would rescue a yellow dog that I would find in a very tough situation. Or she would find me. And that happened. It's pretty incredible. She's a red-nosed pitbull called Nietzsche. I've never met an animal smarter or more beautiful."

The Anomaly is in cinemas Friday 4 July. The Ian Somerhalder Foundation for animal welfare is online at www.isfoundation.com.



AFTERLIFE #92

Keir Dullea

Dave Bowman in *2001: A Space Odyssey*



DESPITE A CAREER SPANNING six decades, actor Keir Dullea will forever be remembered as the ill-fated astronaut who goes head-to-head with HAL 9000 in Stanley Kubrick's 1968 sci-fi classic *2001: A Space Odyssey*. He later reprised the role in *2010* in 1984, and has lost count the amount of times fans have asked him to utter the immortal lines "Open the pod bay doors please HAL". We spoke to him at Australia's Gold Coast Supanova Pop Culture Expo. www.supanova.com.au

WOULD ANY OF YOUR CHARACTER'S SKILLS OR ATTRIBUTES HAVE BEEN USEFUL IN REAL LIFE?

► His incredible calmness under pressure and extraordinary intellect would certainly help. Kubrick gave us detailed profiles on our characters – Dave Bowman was a double doctorate you know!

WHAT WOULD YOUR CHARACTER BE DOING NOW?

► Eating a very strange meal as an old man [laughs]. He was a professional astronaut so had he survived perhaps he would've gone on another trip. Maybe he'd end up teaching at a university.

IS THERE ANYTHING YOU THINK WAS UNFINISHED ABOUT THE CHARACTER'S STORY?

► No. I happen to think that it's a perfect movie.

DID YOU GET ANY SOUVENIRS FROM THE SET?

► Just my memories. Kubrick destroyed all the sets and most of the props so very few things survived. However, there's a man who's making a fortune going around these conventions with my original red space helmet. And somebody has my jumpsuit too.

IS THERE ANYTHING FROM THE MOVIE YOU WISH WAS REAL?

► I look forward to a time when we have computers that are literally as intelligent as HAL. Not as crazy as HAL, where he loses his sanity, but a computer that is independently intelligent – we haven't gotten there yet. It was meant to happen in the year 2001 but it didn't!

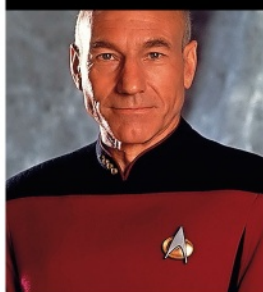
WHAT WOULD IT SAY ON THE CHARACTER'S GRAVESTONE?

► Open the pod bay door please god!

© PICTURE PERFECT/REX (1)

STAR TREK POLL!

Boldy vote for the best episodes ever!



SYFY IS LOOKING FOR the greatest episodes of *Star Trek: The Next Generation*, *Star Trek: Deep Space Nine* and *Star Trek: Voyager*, and the channel has asked *SFX* to help pick the best. The *SFX* hive mind has selected 30 episodes apiece from each of the three shows – stories that reflect the best the series had to offer – and you'll be able to select your favourites by going to www.syfy.co.uk.

The results will air in Syfy's *Star Trek* Viewer Vote weekend, running across the August bank holiday from 23-25 August – that's ten back-to-back episodes a day for three whole days! Maybe you're a fan of *Voyager*'s "Message In A Bottle", *DS9*'s "Trials And Tribble-ations", or *TNG*'s legendary "The Best Of Both Worlds"? This is your chance to pick the best. All *TNG*, *DS9* and *Voyager* episodes are eligible – even "Threshold" – and two-parters count as one for the purposes of the poll.

Voting runs from Wednesday 25 June to Sunday 27 July 2014, and all eligible votes will be entered into a draw to win one of 25 annual subscriptions to *SFX*. Make it so! www.syfy.co.uk



STEED AND MRS PEEL

The Peel Thing

Ian Edginton on redoing the original *Avengers*

THE ORIGINAL AVENGERS RETURN in July in Boom! Studios six-issue miniseries *Steed And Mrs Peel: We're Needed*. As the first British writer on the Boom! comics, Ian Edginton knows that Britishness is an essential part of the franchise's identity. "Along with the visual styling, it's a fundamental part of the TV series and the comic," he says. "It establishes a certain time, place and tone – Britain in the swinging '60s, a blend of modernism, optimism and hedonism coupled with a dry, wry wit."

Emma Peel was not Steed's first assistant but remains far and away the most iconic. "Emma Peel proved to be perfectly in sync with the times and that's why she works so well," says Edginton. "Before Emma, Steed had previously worked alongside Cathy Gale, Venus Smith, Dr Martin King and Dr David Keel. The show then was a gritty, espionage-type drama which fitted in with the grey, post-war mentality. Emma represented a whole other worldview. The mood of the show and the country lightened. It went from black-and-white to colour; it perfectly matched the feel of Britain and London of the '60s. The design and style of the show and even Emma Peel's clothes were a mirror of the times. It's maybe a contentious thing to say, but I don't think there's been such a perfect partner for Steed as Emma Peel."

Unlike the abysmal 1998 movie, Edginton has no plans to move the daring duo into the present. "A huge part of their appeal is what we now consider their 'period' setting. There will be high tech but it'll have a retro-futuristic feel. Imagine a cellphone but styled as it would have been in the show," Edginton promises, "Adventure. Fun. Fashion. Witty banter, brollies, bowler hats, and catsuits." **SFX**

Steed And Mrs Peel: We're Needed launches in July.

STAR TREK

VIEWER VOTE

**Vote for your favourite
Star Trek episode at**

Syfy.co.uk

Voting closes midnight Sunday 27th July

**Create the ultimate fan-picked
weekend and win one of twenty-five
annual subscriptions to SFX magazine**

Full details and Ts&Cs at www.syfy.co.uk



#VoteStarTrek

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Syfy
Imagine Greater



SCI-FACT!
Interstellar is Michael Caine's
 sixth film with
 Christopher Nolan.

RELEASE DATE
**7 NOV
 2014**

FREEZE FRAME

THIS MONTH: We examine the first full trailer for Christopher Nolan's space adventure *Interstellar*



● Fire and hardship. Indian drones survey the sky. "We didn't run out of planes and television sets. We ran out of food."



● This shot of an ash-covered house and SUV looks post-apocalyptic; could climate change be to blame?



● *Twilight*'s Mackenzie Foy plays Murphy, the daughter of Matthew McConaughey's everyman engineer Cooper.



● Michael Caine's scientist urges Cooper to take a trip to space that could save mankind. Expect lengthy exposition.



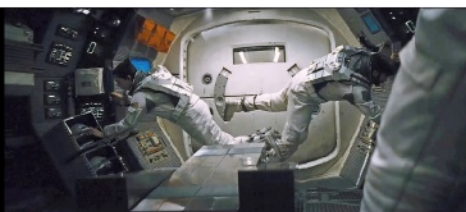
● "We're not meant to save the world... we're meant to leave it," Caine's character tells Cooper.



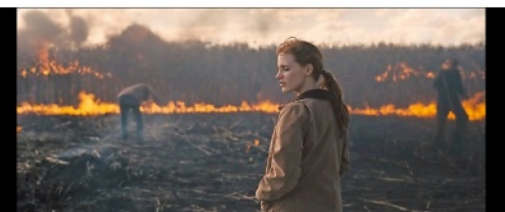
● Cooper promises Murphy he'll return, but how long will his journey take?



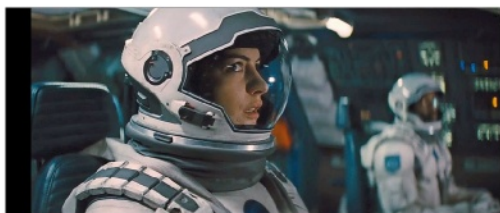
● The astronauts going into hypersleep? Looks like they're preparing for a long journey to find some habitable planets.



● What is this device assembling itself while astronauts float around? An interstellar propulsion device, perhaps?



● Could Jessica Chastain be playing Murphy all grown up? She's got red hair and appears to be wearing Cooper's jacket.



● This is our sole glimpse of Anne Hathaway's character, Brand, another astronaut on the mission to save humanity.



● The spacecraft approaches an enormous wormhole. The work of theoretical physicist Kip Thorne informs the science here.



● And whoosh. The ship reflects back on itself and is sucked into the bubble, disappearing into the unknown... for now.

THE BUZZ

DAVE B



Oh. I was expecting mind-blowing 2001-style revelations, Paris-bending-over effects (but in space), or something. This has an overly portentous vibe and way too much of a shabby truck.

RICH



Nolan has the nice habit of venturing into exciting new worlds between *Batmen*, and this looks like it could be epic and brilliant. Perhaps it could do with a few more laughs, though?

NICK



For all its promise, much of this feels like Nolan channelling the spirit of '90s Kevin Costner movies ("If you blast off, they will come..."). I like that sense of heartland rocketship wonder.

WORKIE SIMON COCKS



It was a real surprise seeing this in the cinema the day before it arrived online – how often does that happen nowadays? It's a magnificent trailer that's more about tone than it is about plot.

WORKIE LEIA EVANS



Nolan returns with a trailer that takes Murphy's Law into a whole new reality. *Interstellar* promises an intriguing premise and emotional journey for its wonderful cast.

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STARRING **NOAH WYLE**

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The *Purge* sequel moves onto the city's mean streets...

THE PURGE: ANARCHY

Streets Of Rage

New cast face a night of hell as *The Purge* returns

IT'S BEEN A HECTIC YEAR for writer director James DeMonaco. On 6 June he was due to complete post-production on *The Purge: Anarchy*, exactly 362 days after discovering the first *Purge* made over ten times its budget on its opening weekend, prompting a call from Universal and a message: "You'd better start seriously thinking about the sequel." Fortunately for Universal, the seeds of *The Purge 2* were already sprouting in DeMonaco's head.

"If I was going to do a second one I always had it in my head to do *The Warriors*. I wanted to have people crossing a city," says DeMonaco. "It's a simpler story this time, but the movie is big. It doesn't feel like we rushed anything."

Set two years after the first film, *The Purge: Anarchy* busts out of the upper class housing estates and onto the chaotic streets of an unnamed American city on Purge night – where all crime is legalised for 12 hours. Turning his attention gutter level allowed DeMonaco to explore a new kind of political commentary in the sequel.

"The only connection is the night, really. And that's what's nice about it; we weren't

bound," DeMonaco says. "This time I wanted to do the flipside. We focused on the rich family last time, let's focus on the people of the inner city this time – the people who can't protect themselves."

One cameo appearance aside, *Anarchy* stars an entirely new cast including a mother and daughter who are kicked out of their home, a young couple stranded in the city and a toolled-up vigilante, played by *The Winter Soldier*'s Crossbones, Frank Grillo.

"You don't really know what Frank's up to early on. His character has no name and he's doing something involving a young boy. He's armed to the teeth. He's our Snake Plissken, Max Rockatansky character.

"He gets sidetracked when he sees this mother and daughter in trouble. He helps them and gets stuck with them. So it becomes this reluctant hero journey. He helps them across this city and begins to change. He's the one facing the moral dilemma of the film."

Oh what a night!



Expanding the film's scope from home invasion thriller to city-wide action movie meant upping the spectacle. And this time DeMonaco is making sure the film delivers on the promise of its barmy, but brilliant, concept.

"I knew there were limitations with the first film, because of budget we were stuck inside a house. It bothered some audience members who thought the movie would be bigger, so I said if we're going to do it we have to up the spectacle. Seeing what was happening on the streets of America during this crazy, insane night of legal crime was important to me." **SFX**

The Purge: Anarchy is released in UK cinemas on Friday 25 July.

DOCTOR WHO

New Who

Titan regenerates *Doctor Who* comics

THE TIMES THEY ARE A changin' in *Doctor Who* – and not just in the TV incarnation. Just ahead of Peter Capaldi's debut as the Doctor in August, Titan Comics has picked up the keys to the US comic book version of the TARDIS from IDW, with new monthly series starring the Tenth and Eleventh Doctors.

"Our stories take place between 'The Big Bang' and the first episode of his second season," reveals Al Ewing, who'll be co-writing *The Eleventh Doctor* with Rob Williams for artist Simon Fraser. "This is what he was up to while Amy and Rory weren't around."

According to Williams, 30-something Londoner Alice Obiefune is a very different companion to the likes of Amy and Clara. "She's a little bit more mature and hit by life experiences," he says. "She's also not the only new companion as we've got a couple more fun travellers up our sleeves. One has a great character arc, and the other is like nothing we've seen before on the *Who* TV show."

In contrast, the Tenth Doctor's new foil Gabby Gonzalez hails from the other side of

the pond. "It was agreed she should be American and as I'm based in New York, I naturally wanted her to be from here," explains Nick Abadzis, who will pen the first five issues for Elena Casagrande before handing the scripting baton to Robbie Morrison.

The Tenth Doctor occurs immediately after Donna Noble's emotional departure. "She's still something of a presence after what happened with her as the Doctor is very cautious about taking on any other long-term companions," says Abadzis.

Capaldi's Doctor will also get new stories, though the creative teams are still TBC. "The Twelfth Doctor series will cleave closely to the television series in terms of echoing any big changes to the status quo," says editor Andrew James. "We'll have our own epic arc plots, but beyond that we're sworn to absolute secrecy." **SFX**

The new Doctor Who comics launch from Titan on Wednesday 23 July.



SPIDER-MAN 2099

Taking The Miguel

A webslinger is out of time in relaunch

● AS A TEENAGER, WILL SLINEY WAS SO obsessed with Peter Parker that he drew a picture of the wallcrawler on his bedroom wall. Now the artist is doing it for real, becoming the regular penciller on the new *Spider-Man 2099* title.

"I was one of those kids who fully believed I changed into Spider-Man whenever I took off my glasses," he laughs.

Written by original *Spider-Man 2099* scribe Peter David, the series finds Miguel O'Hara (*Spider-Man 2099*'s answer to Parker) out of his element, as he is stranded in the contemporary Marvel Universe. "He's hanging around his neighbourhood from the future, but of course it's drastically different, so he's as much a man out of time as Captain America can be," says

Sliney. "I want to get across the grittiness of New York as opposed to the sleek, cyber look of Nueva York in 2099."

Sliney has also slightly modified Miguel's distinctive spandex suit. "Spider-Man 2099 is pretty much an artists' favourite across the board and no matter what comic book artist I talk to, they all loved drawing that costume," he says. "The design is so iconic that I'm sticking pretty closely to it while still rendering it more or less in my own way. Some of the lines and edges are a bit harsher on my version and I really want to bring through the sense of speed and power that I get when I see Spider-Man 2099 in motion." **SFX**

Marvel launches Spider-Man 2099 in July.

SCI-FACT
Miguel O'Hara comes from Earth-928 in the Marvel Universe, and has a completely different origin story to Peter Parker.





ALIEN: ISOLATION

Fear Factor

Is *Isolation* the most frightening *Alien* game yet?



● THERE'S A REASON WHY MOST *ALIEN* GAMES aren't scary: the pulse rifle. Why fear the universe's most lethal killer when one man can single-handedly destroy a planet full of screeching xenos?

Alien: Isolation, a survival game from The Creative Assembly, returns to the principles of the '79 classic – no weapons, one Alien and zero hope of escape.

"Every time we show it to people they get really excited because it feels like a completely new *Alien* experience within games," says creative lead Al Hope.

Isolation stars Amanda Ripley, who sets out to find her mum 15 years after the *Nostromo*'s disappearance. For the world's retro-future look Creative Assembly turned to the original film.

"We really adore that used view of the future and felt we'd need to get in the mindset of the original team. So we started making concept art using the same techniques as Ron Cobb back in the '70s."

The most important lesson learned? Less is more.

"Jump scares wear off. We're much more interested in getting inside the player's head and giving them that sense of anticipation and dread. Once you've been introduced to the Alien, it doesn't have to be on screen for you to be thinking about it. You never know when it's going to appear next."

Alien: Isolation is available on PS4, PS3, Xbox One, Xbox 360 and PC from Tuesday 7 October.

AERIAL
ASSAULT
SF TV ROUND UP



SHOWRUNNING

◆ **IN THE FLESH** and **DOCTOR WHO** 50th anniversary special "The Day Of The Doctor" fly the flag for sci-fi and fantasy at the Bafta Television Awards, winning Best Mini-Series and the *Radio Times* Audience Award, respectively.

◆ **PENNY DREADFUL** and **BITTEN** both awarded second seasons.

◆ Despite being axed by NBC, **COMMUNITY** may be saved by Hulu.

◆ **GAME OF THRONES** has overtaken *The Sopranos* as HBO's most successful show ever, and HBO Programming President Michael Lombardo has bemoaned the lack of awards love the epic fantasy receives. "I look at it relative to other shows, and these are artists working at the absolute top of their game," he said. "Peter Dinklage is as good as any actor on TV. Lena [Headey] is phenomenal. There's unbelievable talent at work."

◆ The fourth season of **THE WALKING DEAD** averaged 28m viewers per week in the US.

◆ New seasons of *How To Train Your Dragon* spin-off **DREAMWORKS DRAGONS** to go out on Netflix.

"We all look a little melted. It's good to see other melted people"

Wondering what it felt like bringing the original *Star Wars* cast back together for *Episode VII*? Magical? Once-in-a-lifetime? Carrie Fisher thinks differently.

DON'T QUOTE ME

SCI-FACT!

Gareth Edwards is the second Brit to helm a *Star Wars* movie after *Return Of The Jedi*'s Richard Marquand.

STAR WATCH

Episode VII finds itself an Oscar winner

WITH ALL THE EXCITEMENT surrounding the *Episode VII* cast announcement back in April, it was easy to forget that the new trilogy is just the tip of the iceberg. That all changed when *Godzilla*'s Gareth Edwards was confirmed as the director of the first standalone *Star Wars* movie (due in 2016), with Gary Whitta (screenwriter on *After Earth*) confirmed to pen the script. The second standalone will be directed by Josh Trank, the *Chronicle* director who's currently hard at work rebooting the *Fantastic Four*. We still have no idea who or what either film will be about, but the smart money's on Boba Fett, Han Solo or Yoda. Given Edwards' monster credentials, however, we'd love to see what he does with a Rancor origin tale.

Over on *Episode VII*, months of rumours proved bang on the money as *Twelve Years A Slave* Oscar-winner Lupita Nyong'o signed up for an as-yet undisclosed role, along with *Game Of Thrones*' Gwendoline Christie. Despite the return of Mark Hamill, Harrison Ford and Carrie Fisher, however, one veteran of all three original movies won't be back. "They asked me but it just would have bored me," revealed Denis Lawson, aka ace X-wing pilot Wedge Antilles.

We've also had our first official look at the *Episode VII* set, via the UNICEF Force For Change initiative. Introducing the campaign online, JJ Abrams was joined by an alien (below) whose animatronic nature gave weight to the filmmakers' claims that the new movies won't be CG fests. Force For Change is encouraging donations by offering the once-in-a-lifetime chance for one winner (and someone who's about to become their best friend for life) to spend a VIP day on *Episode VII*'s set, meeting the cast and possibly even getting a cameo in the movie. You need to hurry up, though – the campaign closes on Friday 18 July. Omaze.com/Starwars **SFX**



Attack on Titan

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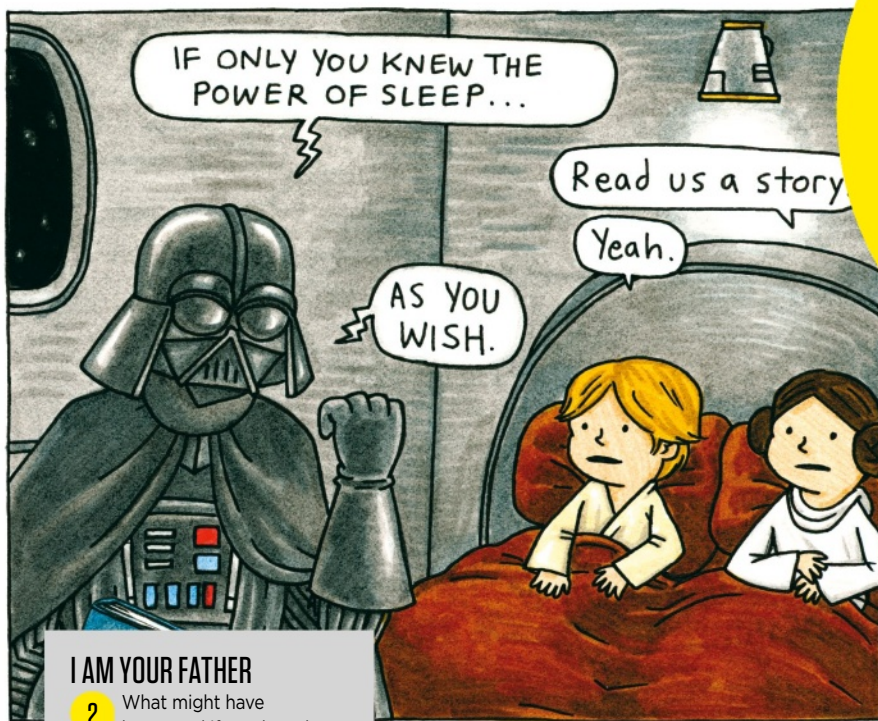
SCI-FACT!
Batman and Superman have actually already met on the big screen – in *The Lego Movie*.

THE BATFLECK RISES

1 Using the reveal of the Batmobile to hook us in for a masterful piece of misdirection, Zack Snyder, director of the newly titled *Batman V Superman: Dawn Of Justice*, took to Twitter to give us our first glimpse of Ben Affleck in costume as Batman. The dark image suggests that this is another moody take on the character reminiscent of Frank Miller's *The Dark Knight Returns*, in which the hero returns to fighting crime. The *Man Of Steel* sequel is set to feature the Caped Crusader's first live-action movie encounter with Supes, and it looks like Affleck has been hitting the gym hard in preparation.

IMAGE BANK

Picture this, just like in the Blondie song



I AM YOUR FATHER

2 What might have happened if Darth Vader turned back from the dark side in time to raise his children? Author Jeffrey Brown's book *Goodnight Darth Vader* answers this intriguing "what if?", reimagining the Sith Lord as a father who reads bedtime stories to his twin kids. The book – a follow-up to *Darth Vader And Son* and *Vader's Little Princess* – is published on 1 August, but those lucky people at the San Diego Comic-Con will be able to pick it up in July.

MONSTER'S BALL

3 "Nothing captures the quintessential awkwardness of adolescence like the prom photo," says photographer Joshua Hoffine. That's the inspiration behind a Sony-sponsored shoot (using their Alpha 7 camera) that brings iconic creatures like Frankenstein's monster, Dracula and Wolfman into the world of adolescence. Seeking freedom from the confines of human facial features and proportions, special effects creator J Anthony Kosar built monster sculptures for the shoot. "I suggested that Frankenstein be a combination of Herman Munster and Stan Laurel – that he was on the basketball team, and obviously in love with his girlfriend," says Hoffine.





THE LEFTOVERS

Justin Theroux stars as troubled cop Kevin Garvey.

End Game

Damon Lindelof on his new post-Rapture show

AFTER BRINGING *LOST* TO A CLOSE four years ago, Damon Lindelof is returning to TV, executive producing HBO's adaptation of Tom Perrotta's novel *The Leftovers*. It's set three years after a Rapture-like event where 2% of the world's population just disappears. Those left behind now struggle with the uncertainty of living in the now and some find solace in cults, religious fervour, or nihilism.

"There are all sort of hooks for people to look at it," Lindelof says, "but ultimately what it comes down to for us in the writers' room is that people will have one of two reactions to this massive event. One is that people will want things to go back to the way that they were, and the other is that things need to change. Basically the show is the face into which these two ideas come into conflict."

Serving as the centre for the disparate responses is police chief Kevin Garvey (Justin Theroux) who is trying to help his town and his fractured family. "Justin's a bit of a tabula rasa in the same way that James Gandolfini made Tony Soprano his, or John Hamm made Don Draper his. You didn't really know those guys from anything before they were in those roles. There was a sense with Justin we could go anywhere with him. He pulls you in. He's engaging and you want him to win."

Lindelof also praises Christopher Eccleston, who plays a religious leader having his own crisis post event. "I'm a huge Eccleston fan. He was really interested in Matt Jamison from the book, who is this guy living at the nexus of the religiosity of this idea." **SFX**

The Leftovers comes to HBO in the US on Sunday 29 June, and Sky Atlantic in the UK from August.

NEWS WARP

ALL FACT, NO FILLER



CASTING COUCH

Comedian **FRANK SKINNER**, singer Foxes, *Spooks*' **HERMIONE NORRIS** and *Porridge*'s Tony Osoba all sign up for the first Peter Capaldi series of **DOCTOR WHO**.

Stardust star Charlie Cox has nabbed the lead role in Netflix's **DAREDEVIL** show.

John Wesley Shipp, who played the title role in the short-lived '90s TV version of **THE FLASH**, to play Barry Allen's dad in the CW's new series.

Cougar Town's Brian Van Holt hops aboard Syfy's space drama **ASCENSION**, alongside *BSG*'s Tricia Helfer.

Mark Sheppard's Crowley confirmed as a series regular in the upcoming tenth season of **SUPERNATURAL**.

The US remake of **THE RETURNED** signs up *Scott Pilgrim*'s Mary Elizabeth Winstead, *True Blood*'s Kevin Alejandro, *Being Human*'s Mark Pellegrino and *Once Upon A Time In Wonderland*'s Sophie Lowe.

Matt Davis (Alaric Saltzman) to return as a series regular in **THE VAMPIRE DIARIES**.

The Wire's Sonja Sohn up for **THE ORIGINALS**.

"The idea that *Doctor Who* could go on at all in the absence of David was a huge question. That was quite terrifying when I found out about it later"

Steven Moffat reveals that the Beeb's powers-that-be weren't sure if *Doctor Who* could continue after David Tennant quit.

DON'T QUOTE ME

SCI-FACT!
The *Leftovers*' Justin Theroux wrote scripts for *Iron Man 2* and *Tropic Thunder*.

THE WALKING DEAD

Dead Again

Creator Robert Kirkman teases season five

● "WE'VE NEVER STARTED A SERIES WITH ALL of our characters locked in a train car so that will be interesting!" *The Walking Dead* creator Robert Kirkman is a master of understatement, and promises that season five will head off in some new directions. "For once, the group is together, they've not been separated," he says. "Priority one when we get back to the fight will be 'how do they get out of that? How do they get out of that train car without all of them dying?' which seemed a foregone conclusion at the end of season four. Our characters are in a bit of a pickle and it will be a fun adventure, seeing if they get out of that. We'll be hitting the ground running a little more in season five than we have in the past."

With Terminus already revealed to be far from the sanctuary it purports to be, Kirkman promises that the truth about the secretive community will come out sooner rather than later. "There's a lot of mystery around Terminus that was set up in the last couple of episodes of season four and there's definitely a lot of material there to be found if people want to scour those episodes for clues," he teases. "But we won't be keeping the mystery of Terminus for long, so we'll soon get to start learning who these people are, how Terminus was formed and what they're actually doing."

With the introduction of feckless scientist Eugene, a longer subplot involving Washington DC and the actual cause of the undead apocalypse has also been introduced. "Anyone who has read the comic book will have hints of where that storyline is going," says Kirkman. "But whether we follow it exactly or deviate from that path is always the fun mystery for fans." **SFX**

The Walking Dead returns to Fox UK this autumn.



They still want to eat you.



Where's the airborne cow?
We want an airborne cow!

SCI-FACT!
Unsurprisingly for a King
creation, the town of Chester's
Mill is in Maine.



"The Dome is magnetised, so just when you thought you were safe in the kitchen – beware"

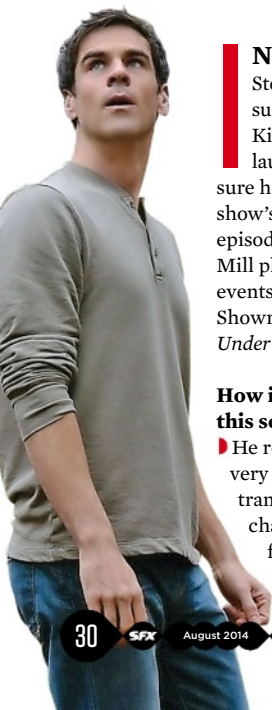
UNDER THE DOME

When In Dome

Showrunner Neal Baer on going back under the bubble for season two



coming back out. There's [former Misfit] Karla Crome, who plays Rebecca Pine, the high school science teacher. She infuses the explanation for what is happening from a scientific perspective, which is very helpful. Then there's Grace Victoria Cox, who plays Melanie. A very strange enigmatic character we first meet in episode one. Over the season we will come to find out her significance to the Dome. And there's [ER's] Sherry Stringfield, playing a mysterious role that I can't go into...



IN ITS FIRST YEAR ON TV, Stephen King's *Under The Dome* proved as successful on screen as it was in print. But King's never been one to rest on his laurels, so the terror maestro has made sure he's even more involved with the TV show's second season, scripting the first of 13 episodes that will find the town of Chester's Mill plunged into a series of apocalyptic events that are apparently biblical in nature. Showrunner Neal Baer gives Red Alert a peek *Under The Dome*...

How involved has Stephen King been this season?

He reads all the scripts. This season he was very supportive of making it a season of transformation and really getting into the characters and what they undergo as they fight to get out of the Dome. He wrote the first episode as a kind of a

Valentine to the fans who loved his novel and who we hope will love the show too.

What else can you tell us about season two?

Our characters undergo transformation as they deal with problems and challenges that they've never faced before. The other thing that's really cool is we have a new transmedia focus. We introduce a character in episode three who sends an interesting mysterious tweet; and later, in episode eight, that character comes through as a flesh-and-blood character [named Hunter, played by Max Ehrlich]. We'll be able to go to his website.

Are there any other new characters?

There's Eddie Cahill, who plays Sam Verdreaux, Big Jim's brother-in-law. He's the brother of Pauline, and he went into hiding when Pauline committed suicide, and lives in a cabin and has been an alcoholic and is now

Has it grown darker as the characters become more desperate?

In the first episode the Dome is magnetised, so just when you thought you were safe in the kitchen – beware. Episode two is about pestilence. And the third episode is about a blood-red rain that strikes the town. It's darker because they are further down the line and they're running into food shortages and problems along those lines with fuel and water.

How many years would you like the show to run?

We know how this season ends and we know if there's a next season how it'll progress. We have a sense of how we could end it if and when we have to, but we don't have an endpoint in mind right now. That's up to you [laughs]!

Under The Dome's second season comes to CBS in the US from Monday 30 June. It will air on Channel 5 in the UK later this year.

© CHELSEA LAUREN/WIREIMAGE (1)



THE FROOD

Level 42

Book reveals undiscovered Douglas Adams material

APLETHORA OF NEVER-SEEN-before Douglas Adams work – including excerpts from an alternative version of the third *Hitchhiker's Guide To The Galaxy* novel – are set to be revealed in a new biography of the author.

Douglas Adams: The Frood writer Jem Roberts was given unique access to the Douglas Adams archive at St John's College, Cambridge, by the late author's daughter Polly.

"It's basically the paper trail," Roberts tells Red Alert. "People know about the data trail; how *The Salmon Of Doubt* was pieced together from what Adams left on his hard drives. But he always kept his typewriter. What I was working with was typed scripts and early drafts of things."

The biggest discovery was the legendary alternative draft of *Life, The Universe And Everything*. "Fans knew he'd written it, but it was assumed he'd binned it. He'd written the best part of two thirds of a complete version. It has the same plot, but a completely different telling of it. Part of it's written from Arthur's point of view; it was Arthur's diaries.

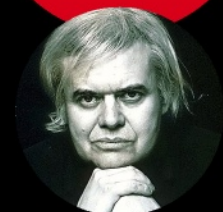
"Sadly we don't have room to print the entire thing, but there are some choice excerpts and chapters from it."

Roberts also found alternate drafts for the radio show, with Arthur living above a shop and fighting bargain-hungry shoppers. But his personal favourite discovery was, "finding out what Zaphod Beeblebrox's original mission was. Douglas had this grand plan about why he was flying around in the Heart of Gold. I think what must have happened – and this is only a guess – is that it was nixed for copyright reasons. This will all become clear when the book comes out."

The Frood is published in October.

NEWS WARP

ALL FACT, NO FILLER



NEWSWARP

► HR Giger, the designer of the legendary Xenomorph in the *Alien* franchise, dies after a fall. He was 74.

► Ace *Doctor Who* 50th anniversary comedy *The Five(ish) Doctors Reboot* to get DVD release.

► *Twilight*'s Bill Condon to direct live-action version of Disney's *Beauty And The Beast*.

► Batman videogame *Arkham Knight* delayed until 2015.

► Alan Moore to launch Electricomics, a new app for creating digital comics. "We are hoping to address the possibilities of comic strips in this exciting new medium, in a way that they have never been addressed before."

► *Captain America: The Winter Soldier* Blu-ray will not feature a Marvel One-Shot short film.

► Eighties pop band cartoon *Jem And The Holograms* in line for a movie adaptation. Juliette Lewis and Molly Ringwald are attached. *GI Joe: Retaliation*'s Jon M Chu will direct.

► *The Purge: Breakout*, an interactive, live-action horror show based on the movies, to tour America.

"How many people in the audience have heard of Martian Manhunter? How many people that raised their hands have ever been laid?"

David S Goyer could possibly work harder to win over the comic book faithful.

DON'T QUOTE ME

SCI-FACT!

Towel Day is celebrated every year on 25 May – the first in 2001 was two weeks after Adams' death.

NEW AUTHOR

Carrie Patel

Texas-born Carrie Patel's debut blends crime fiction with fantasy.



WHAT WOULD YOU WRITE AS *THE BURIED LIFE*'S COVER BLURB?

► When a second high-profile murder threatens the very fabric of city society, Malone and her rookie partner Rafe Sundar must tread carefully, lest they fall victim to not only the criminals they seek, but also the government, which purports to protect them. Knowledge is power, and power must be preserved at all costs.

ARE THRILLER AND FANTASY GENRES NATURAL BEDFELLOWS?

► I think of fantasy as a setting-based genre, and thriller and mystery as a plot-based genre. Even though some fantasy subgenres, such as epic and urban fantasy, tend to centre around certain types of plots, you can really tell any kind of story in a fantasy setting. But the fantasy elements are actually fairly light. They explain the existence of an imaginary setting, but they don't articulate a system of magic or anything like that. That's my favourite element of fantasy – the licence to create something new.

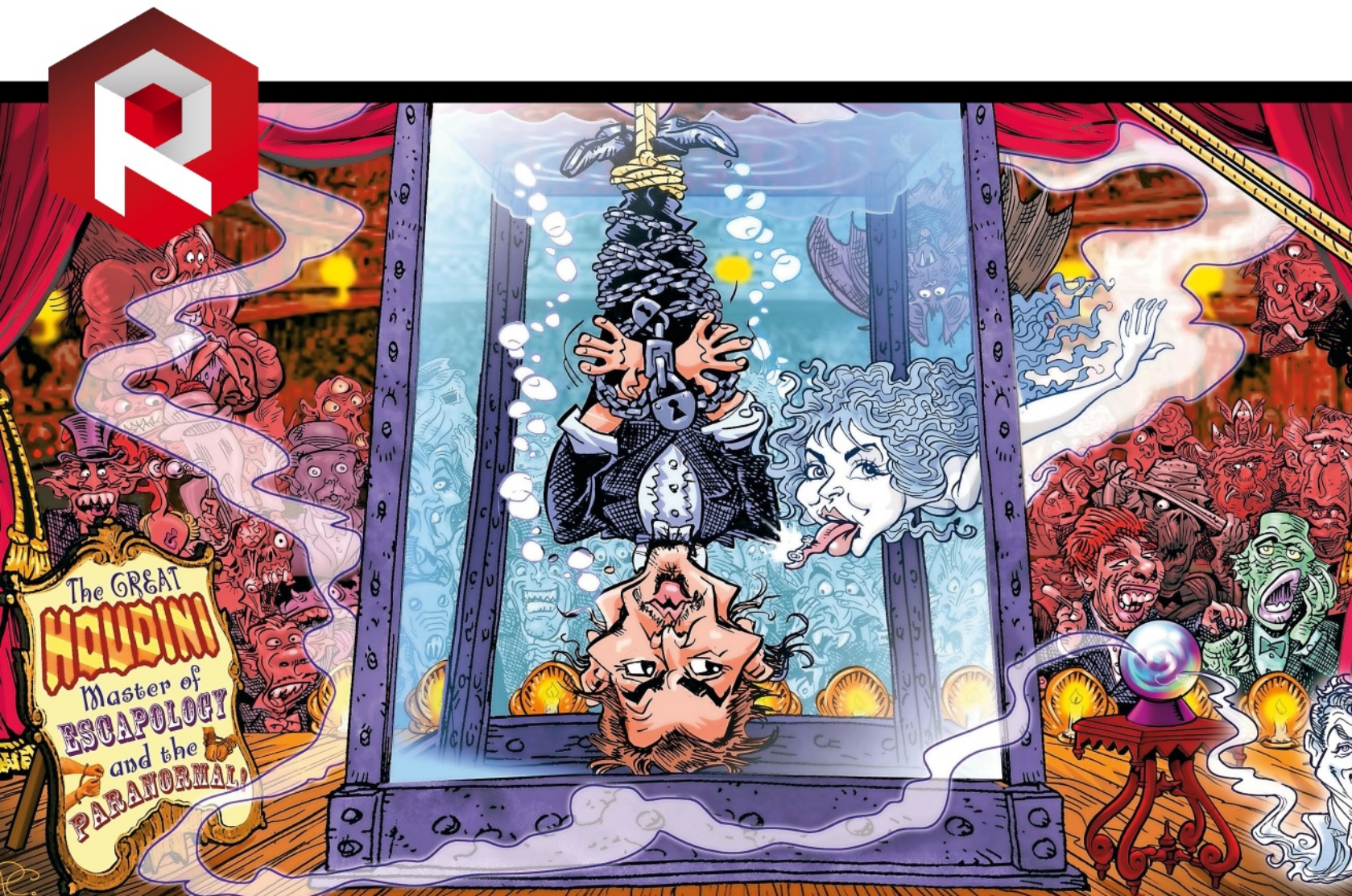
YOUR TITLE SUGGESTS THIS IS ABOUT COVERING THINGS UP...

► "The Buried Life" refers to both the underground city of Recoletta and to the secrets that its inhabitants hide. Underground settings are great for creating a sense of mystery and exploration. They suggest that these alien worlds can be both very near and yet very different from our own.

WHICH SF/FANTASY AUTHORS WOULD YOU LIKE TO BE COMPARED TO IN A DREAM REVIEW?

► China Miéville, for sure. He's a master at creating settings that are both substantial and extraordinary. They're chock-full of layers that accommodate a range of distinct and colourful personalities. Susanna Clarke, too. She created an alternate history for *Jonathan Strange & Mr Norrell* that blended so well with actual history that it felt believable.

The Buried Life is published by Angry Robot on Thursday 7 August.



NICK SETCHFIELD'S DEVELOPMENT HELL

Your monthly glimpse into Hollywood's hoped-for future

CAN'T MAN! ANT-MAN

It's a cruel fate that pours a kettle of boiling water on the anthill of a man's dreams. In late May **Edgar Wright** walked away from *Ant-Man* after nearly a decade of R&D into bringing Marvel's microscopic crusader to the screen. There's no official word on why he quit – this may be why he's now incarcerated in the Village, enigmatically licking a Cornetto while his interrogators despair – though there's speculation that he balked at recent revisions to the screenplay, designed to align the film more closely with the studio's

cinematic universe. Marvel insists the movie will make its 17 July 2015 release date and, after a week or so spent lurking in the shrubbery outside the Director's Guild of America, chloroform in hand, it's signed *Bring It On*'s **Peyton Reed** for the gig (he once nearly made an *FF* movie for Fox), with *Anchorman*'s **Adam McKay** revising the screenplay.

THE WRITE STUFF! AVATAR 2

For all the bleeding-edge tech-candy that will return us to Pandora in the *Avatar* sequels, **James Cameron** is still wrestling

with the toughest part of the entire pre-production process: putting the dang words on the page. "We tried an experiment," he says. "We set ourselves a challenge of writing three films at the same time... we wanted to shoot them together so we couldn't start one until all three scripts were done and approved." And Cameron and his team truly toiled in the word mines. "We sat in the writing room for five months, eight hours a day, and we worked out every beat of the story across all three films so it all connects as one three-film saga." Meanwhile **Sigourney Weaver** reveals that she cheats death to

encore in all three sequels. "My part is a little different in each one," she tells *Vulture*. "I'll transform somewhat."

WHO GIVES A DORMAMMU? DOCTOR STRANGE

By the hoary hosts of Hollywood! Marvel has cast the runes, invoked the all-powerful Hand of Kevinfeige and summoned into corporeal form a director for *Doctor Strange*. The goat-ey-rocking occultist will be brought to the screen by **Scott Derrickson**, a man with the perfect pedigree to open a portal to the demonic wing of the Marvel universe. He

BREAK-OUT ROLE!

THE SECRET LIFE OF HOUDINI

► Brace yourselves for a new, blockbuster-friendly vision of Harry Houdini, the man who never quite got the hang of bondage. **Johnny Depp** is being courted to play the lock-scoring emperor of escapology in this adaptation of William Kalush and Larry Sloman's book *The Secret Life Of Houdini: The Making Of America's First Superhero*. As the title hints, it's set to reimagine the legendary magician for a 21st century crowd, injecting action flick beats into the great man's biography. One rumoured take finds him as a paranormal investigator, battling the forces of the occult, while another insists the movie will bring a two-fisted touch of Indiana Jones to Houdini's life (though best not to hold your breath – ha! – for a scene where Depp's locked inside the Ark of the Covenant and has three minutes to escape the wrath of God). The screenplay's by *The Maze Runner's* **Noah Oppenheim**, and Indy franchise veteran **Frank Marshall** produces.

made his name with 2005's courtroom horror *The Exorcism Of Emily Rose* and then gave us the unsettling *Sinister* in 2012. This year sees the release of his latest spine-raker, *Deliver Us From Evil*. The big question, of course, is just who will assume the hallowed mantle of sorcerer supreme (a little like chicken supreme, only with more devil-busting juju and less creamy sauce goodness). Latest rumoured frontrunner is **Jared Leto**, soulful-eyed star of *Dallas Buyers Club*.

GRAVITY EFFECT!

FANTASTIC BEASTS

► Don't look for **Alfonso Cuarón** to bring the next slab of the Rowlingverse to the screen. The helmer of *Harry Potter And The Prisoner Of Azkaban* has passed on the director's chair for this spin-off flick, the first in a new trilogy set 70 years before the bespectacled hexer's adventures. Blame FX burnout after the Oscar-winning triumph of *Gravity*... "I have a lot of love for that universe," he tells *The Global Post*, "and I tremendously admire JK Rowling, but today, for the present, projects based around lots of visual effects don't attract me. I'm coming out of a five-year process of doing visual effects and now I sort of want to clean my palate of that a little bit." While Cuarón preps his next project – rumoured to be the story of a boy, a girl and some sticks – Warner continues development on this *Potter* prequel, from a screenplay by Rowling herself.

PYRAMID POWER!
STARGATE

Next flatlining franchise in line for emergency reboot surgery: *Stargate*. Yes, MGM and Warner Bros aim to mine just a little more

moolah out of that universe-spanning wormhole. They've entrusted a brand new trilogy to **Roland Emmerich** and **Dean Devlin**, director and producer of the original 1994 movie that spawned the next decade and a half of small-screen spin-offs. "The *Stargate* universe is one that we missed terribly," say Emmerich and Devlin, in faintly freaky unison, "and we cannot wait to get going on imagining new adventures and situations for the trilogy. This story is very close to our hearts, and getting the chance to revisit this world is in many ways like a long lost child that has found its way back home." And not at all like a confused adult collapsed in a sobbing heap against the door of their derelict childhood house.

EN SABAH NURI!

X-MEN: APOCALYPSE

► If your brain wasn't punctured by all the time-bending retcons in *X-Men: Days Of Future Past* – we swear there are now five blank pages where a Brett Ratner interview used to be in *SFX* issue 143 – you'll remember the glimpse of new villain Apocalypse in the post-credits stinger. Producer **Simon Kinberg** promises this ancient mutant has the power to warp the very genre of the X-films. "The kind of scope and scale we're talking about is like disaster movie, extinction level event," he tells IGN. "Sort of Roland Emmerich-style moviemaking, which you've never seen in an X-Men movie, or any superhero movie... But we've also been talking about how to give him a real emotional and philosophical underpinning. So he's not just somebody who's out there destroying the world because he can." *X-Men: Apocalypse* is unleashed 19 May 2016. **SFX**

ALSO
BURNING

JOHN HURT in the frame for **TERRY GILLIAM's** *The Man Who Killed Don Quixote*... **NAOMI WATTS** joining *Divergent* sequels... **RHYS IFANS** playing the Mad Hatter's father in *Alice In Wonderland* sequel *Through The Looking Glass*... **WILL SMITH** bailing on SF tale *Brilliance*, citing scheduling conflicts, but **NOOMI RAPACE** still onboard... **Locke's STEVEN KNIGHT** writing *World War Z* sequel while *Glimmer's* **CARTER BLANCHARD** pens *ID42* for Twentieth Century Fox... Lionsgate adapting **DANIELLE VEGA's** horror novel *The Merciless*... **HARRISON FORD** officially offered *Blade Runner 2* – but will he take it?... **LIAM O'DONNELL** directing *Skyline* sequel *Beyond Skyline*... *Prometheus 2* rumoured to shoot in Australia... **ROBERT PATTINSON** latest name linked to Indy reboot in *Indiana Bullshit And The Bullshit Of Doom*... **BOB ORCI** directing *Star Trek 3... Nymphomaniac's* **LARS VON TRIER** working on horror script *Detroit*... Warner Bros and Legendary moving ahead with *Godzilla* sequel... *Oculus* director **MIKE FLANAGAN** helming **STEPHEN KING** adap *Gerald's Game*... **NICOLAS CAGE** signing on for supernatural thriller *Pay The Ghost*... **SAM NEILL** starring in quantum theory tale *DxM*... **STEVE BARKER** directing zombie safari park tale *Zafari*... **JEREMY IRONS** and **SIENNA MILLER** joining **BEN WHEATLEY's** *High Rise*... **RIDLEY SCOTT** in talks to direct **MATT DAMON** in *The Martian*... and many, many more...

NEXT
MONTH
SFX 251

Camren Bicondova will play Selina Kyle in *Gotham*. Find out more next issue!

ON SALE
WEDNESDAY
23 JULY

TV SUPERHEROES

How comic books are conquering the small screen!

LUCY

Luc Besson gives Scarlett Johansson superpowers!

SIN CITY:
A DAME TO
KILL FOR

Shut up, colour!

PLUS: Outlander! The Rover!
Ursula K Le Guin! Thanos!
And – wee your pants – Threads!

● All contents subject to change. Do we really have to say this 250 blithering times? Go to www.sfx.co.uk for updates.

SUBSCRIBE NOW

Never miss an issue – see page 35

The Big 250

David Langford celebrates our mighty milestone



- SF writer David Langford has had a column in *SFX* since issue one.
- David has received 29 Hugo Awards throughout his career.
- His celebrated SF newsletter can be found at <http://news.ansible.co.uk>.
- He is a principal editor of the *SF Encyclopedia* at <http://www.sf-encyclopedia.com>.

Two hundred and fifty years of *SFX*! Science fiction has been through many changes since 1764, when Brian Aldiss was a mere stripling and the year's hot SF novels were *Enrico Wanton's Travels To The Unknown Lands Of The Southern Hemisphere And To The Kingdoms Of The Monkeys And Of The Dog-Headed People* by Zaccaria Seriman, written in Italian, and for English readers the first rib-tickling volume of *A Trip To The Moon: Containing An Account Of The Island Of Noibla, Its Inhabitants, Religious And Political Customs, Etc* by the subtly pseudonymous Sir Humphry Lunatic. Noibla is of course Albion backwards. I am not making this up.

Oh, you said 250 issues of *SFX*? I'd better start again.

It's strange to have become the white-whiskered Oldest Inhabitant here, occasionally struggling feebly from an antique rocking chair to belabour sub-editors with my crutch. When I were a lad, magazines with Langford columns had the life expectancy of confetti at thermonuclear ground zero. Typhoid Langford, they called me.

For example, I had a news column titled "Fission Fragments" in *Ad Astra*, which was typeset by a million monkeys and occasionally spelt me Davd Largford. I came aboard at issue 9: *Ad Astra* bit the dust with issue 16.

At *Million: The Magazine Of Popular Fiction* (a spinoff from *Interzone*, which unkind fans then suggested should be subtitled *The Magazine Of Unpopular Fiction*), my merry column "Slightly Foxed" launched in the debut issue and went down with the ship when *Million* hit the Iceberg of Insufficient Sales two years later. By then I'd started another gig in the Brighton-based *Nexus*. After #3, alas, *Nexus* was absorbed into the Brighton-based multinational conglomerate of *Interzone*. The town wasn't big enough to hold them both.



In 1997 came *Odyssey*, where I revived the "Critical Mass" column title I'd used for 1980s book reviews. *Odyssey* indulged me by letting me write quite hefty essays, and paid the price by folding in 1999. "If you must have Langford, keep him to a tight word count" was the message to other editors.

Putting me on the masthead as editor was even more reliably disastrous. *Extro*, the professional relaunch of a Northern Irish fanzine, made me nonfiction editor at issue #2 and never reached #4 – for which I'd commissioned Duncan Lunan to write an article on Comet Swift-Tuttle that he recycled in book form 30 years later. Oops.

What's more, I was a consulting editor for *The Omni Book Of The Future*, a bizarre project run

Putting me on the masthead was reliably disastrous

from the UK office of the then huge, glossy and high-paying SF/science-fact magazine *Omni* (stablemate of *Penthouse*). For some weird reason *BotF* was planned as a weekly partwork along the lines of *101 DIY Projects You Will Never Finish*, and got killed off before release when market tests revealed that no one wanted to buy a partwork that over the years would build into a mighty encyclopedia of, er, SF stories and articles on UFOs. I never got paid for such vital expertise as saying "This Asimov story is one of his worst – there must be

something better for the launch issue?" and being told "We're going with that one because we want ISAAC ASIMOV! on the cover."

Then there was the time I destroyed *New Worlds* in its quarterly paperback incarnation, by selling them a Moorcock parody. I've always liked to think the timid publishers axed NW rather than risk printing it...

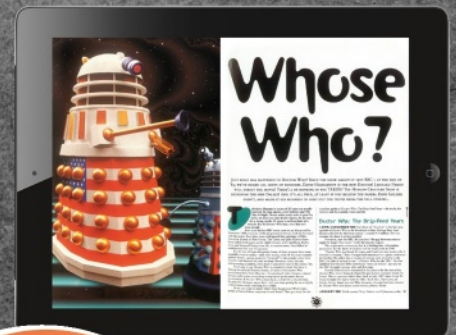
So I'm raising a glass of champagne to *SFX*, one of the rare robust magazines – *Interzone* is the other – to reach 250 issues despite the curse of a long-running Langford column. Amazing! **SFX**

David Langford, together with John Clute, was recently interviewed for *Amazing Stories*: see the beans spilt at <http://tinyurl.com/nqjbm3k>.

SFX Issue One

Download our very first issue for FREE!

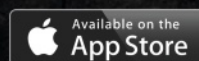
To celebrate our 250th issue, we've made the very first issue of *SFX* (from 1995!) available to download on iPad and iPhone and for other devices via Zinio.



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A Good Year

Bonnie Burton remembers the year *SFX* was launched...

When *SFX* magazine debuted in 1995, it was a good year for sci-fi. Bruce Willis and Brad Pitt made insane sexy in Terry Gilliam's *12 Monkeys*. The stylish French film *The City Of Lost Children* captivated audiences with its surreal characters and unusual plot about a villain stealing dreams. *Ghost In The Shell* brought the popular manga title to life with an animated film that made us ponder cyborgs and souls.

But for me as a hardcore sci-fi fan, it wasn't the movies of 1995 that moved me the most – it was the TV programmes that encouraged me to daydream about UFOs, vampires, time travellers, warrior princesses, immortals and other galaxies.

In 1995, *The X-Files* investigated one crazy case after another; we joined FBI agents Dana Scully and Fox Mulder as they tracked aliens, shape-shifters, parasites, ghosts and other creatures that go bump in the night. The series started in 1993 but it reached its full stride in 1995. This was the show that made me want to become a journalist just so I could work at the local newspaper and report potential UFO sightings. I never did come face to face with an alien, but it sure was fun trying.

Then there was *Xena: Warrior Princess* with Lucy Lawless. Xena and her sidekick Gabrielle gave us powerful female characters that literally kicked butt while brandishing both swords and their wit. Xena was a character that became the subject of feminist studies lessons and lesbian love poems. For me she represented a strong-willed woman who was able to hold her own with the likes of Hercules. Plus she actually looked like a real woman who could lift a gigantic sword instead of the stick-thin supermodels we have as heroines today.

I had been a life-long *Doctor Who* fan, but in the United States during 1995 the only time



Our columnist Bonnie Burton, a San Francisco-based author, has written a number of books including her latest – *The Star Wars Craft Book*.
Bonnie appears on the massive "Geek & Sundry" and "Stan Lee's World Of Heroes" YouTube channels.
More of her writing can be found at Grrl.com.

1995 was a year in which science fiction became science fact

strong female character – Seven of Nine, played by actress Jeri Ryan. While her character didn't appear on *Voyager* until the start of season four, she had a profound impact on the show's success. As a female sci-fi fan, I was thrilled to tune in each week to see Captain Janeway call the shots, and later for Seven of Nine to remind us humble viewers why being human isn't always what it's cracked up to be.

Meanwhile 1995 was also a year in which science fiction, strangely, became science fact. The Ebola virus outbreak

killed hundreds of people in Central Africa, and spawned a new breed of pandemic films like Wolfgang Petersen's *Outbreak*. Then the first planet outside our solar system was discovered. Using high-powered telescopes scientists were able to determine that the star Pegasi-5 had a planet, larger than Jupiter, orbiting it. Then just to blow our minds, President Bill Clinton finally confirmed in 1995 that Area 51 on Groom Lake did indeed exist, making us *X-Files* fanatics say a collective "I told you so" to all our disbelieving friends. Suddenly all those hours spent absorbing sci-fi TV didn't seem so silly after all. **SFX**

For more TV and film reminiscences read our issue one-themed Couch Potato on page 101.

X-CLUSIVE. X-CITING. X-POSED!

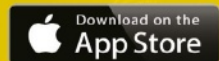
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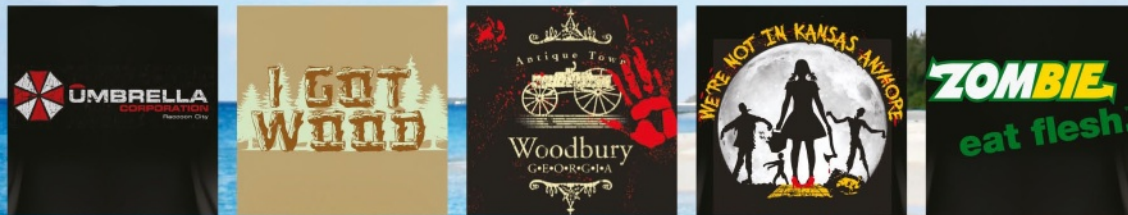
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YOUR SFX



THIS MONTH'S
LETTERS
COMPILED BY

Jordan Farley,
Staff Writer

For our landmark 250th issue we asked for your SFX memories and your thoughts on the cast of *Star Wars*: *Episode VII* – two topics so hot the SFX mailroom has now been relocated to Hoth. These pages would be nothing without you lot, so here's to 250 issues of marvellous reader letters! Or is that 249?

WRITE IN AND WIN!

For some, points mean prizes, but on the pages of SFX only finely crafted missives will net you that coveted Star Letter spot over there. It'll also secure you a mighty prize haul



from our awe-inspiring, space-loving chums at the Black Library. This issue Simon wins the latest Space Marine Battles book, *Overfiend* by David Annandale, and the unabridged *Vengeful Spirit*

audiobook by Graham McNeill. Fancy nabbing yourself some top literary treats and the pride of place in Post Apocalypse? Get in touch!



HOT TOPIC! STAR WARS CASTING ANNOUNCED

This 47-year-old geek, who saw *Star Wars* at a cinema in Wolverhampton in early 1978 is utterly full of molten squee about the casting. Not just because the originals are coming back, but because the new cast look pretty damn good. John Boyega was excellent in *Attack The Block*, Domhnall Gleeson was great in *Dredd* and Daisy Ridley don't 'alf look like a cross between Carrie Fisher and Natalie Portman. Who might she be playing, I wonder?

Steve Hyett, Birmingham

It's a relief they've kept to the winning formula of casting relative unknowns and avoided big-name "stunt" casting. With the presence of the old guard and a gaggle of young actors with a few good credits (or even none at all) to their name, I can be a lot more optimistic about this *Episode*.

Natalie Tatum, Jarrow

It doesn't matter who's been cast. Let them get on with it and judge them later. These are people who we know little about so how can we make opinions? Let's not over-speculate. People will always moan. James Bond isn't James Bond. Constantine is a scouser. Starbuck isn't a woman. Can we just wait and see? The new cast might be great or they might be Bantha Poodoo, but it's the finding out that's the fun bit.

Simon Martin, London

I'm as excited as anyone that *Star Wars: Episode VII* but there are a couple of problems with the make-up of the cast.

The first is that it is mostly white. This could be forgiven by considering that if the film features

Post Apocalypse

Contact us:

- Email sfx@futurenet.com
- Write to Post Apocalypse, SFX, 30 Monmouth Street, Bath, BA1 2BW
- Facebook [Facebook.com/SFXmagazine](https://www.facebook.com/SFXmagazine)
- Twitter [@SFXmagazine](https://twitter.com/SFXmagazine)



Tuesday. Had some mates round. Good laugh.

PICTURE PERFECT

I experienced a wonderful feeling of nostalgia when I first glimpsed that great black and white shot of the cast and crew for *Star Wars: Episode VII*. At first glance I thought it was a classic photo of the original ensemble circa 1977. Then I noticed JJ Abrams and Harrison Ford, and a nostalgic moment became an elevating one.

The fact that JJ Abrams has taken over from George Lucas and *Star Wars* is finally going to fulfil its destiny of being a nine-parter is surely the best thing that could have happened. My only concern is that in a future far, far away our descendants will watch the films in chronological order and the revelation about Anakin Skywalker won't be a revelation at all. Perhaps it would be prudent to issue a Government Health Warning before the opening crawl of *The Phantom Menace*: "Not to be viewed before you've seen *Episodes IV-IX* and/or have masochistic tendencies."

Simon Hood, North Yorkshire

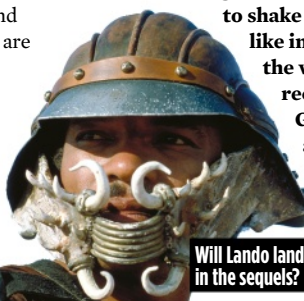
That picture is a piece of insta-history – like the one with Chewy copping a feel of Princess Leia's chest but, you know, classy. Poor R2 though, did no one think to take him out of the box?

the original characters and their offspring, then yes, they're all going to be white. But where's Lando? He's not just a system, he's a man. And he's a man who should be in these films. I can't come up with even the most tenuous excuse for the second casting oddity: why are there so few female characters? There's the long-standing joke that Princess Leia is the only woman in the galaxy, but that was an

artefact of the culture that birthed the original films – surely we're past that now?

The Llama God, The Dark Lands
Far, Far North of the Wall

I wouldn't be surprised if they bring Lando back for the sequel to shake things up, much like in *Empire*. As for the women, Disney recently announced Gwendoline Christie and Lupita Nyong'o have joined the cast, so hopefully that will help the gender balance. ➔



Will Lando land in the sequels?

YOUR SFX CONTENTS

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ask the SFXperts

If you can't remember it, we can! Your sci-fi problems solved...



Great balls of time machine!

BACK TO THE PAST

I remember watching an old black and white time travel film on BBC Two in the '80s. It features a small group of people in the 1940s who enter a large silver globe and are transported back to Henry VIII's time. They are eventually sentenced to death and to escape one of the gang pulls out their diary and upon realising that an eclipse is due, tells the onlookers he will block out the sun.

John Leivers, Northamptonshire

RUSSELL SAYS:

I'm 98.5% certain this is a 1944 British film entitled *Time Flies*. It stars the then hugely popular radio star Tommy Handley, in just one of three films he made. You've got most of the details right, but it was actually the court of Queen Elizabeth I (Henry VIII's daughter). I think I must have caught the very same screening that you did John, all those years ago. Truth be told, it's a very creaky, dated musical comedy which folk wouldn't give the time of day to now, but it cheered up war-torn Blighty. Sci-fi-wise it's notable as being one of the first films to feature a time machine. It's not available on DVD but there appear to be a couple of clips on YouTube.

DEATH BECOMES HER

I'm trying to track down a Donald Pleasence film about an Italian wife who marries and moves to country village in England. Everyone who falls in love with her dies and returns as ghosts. One of those was Donald Pleasence – I'm guessing one of his last performances. Any thoughts, or is my memory totally muddled?

Matthew Jones, email

GUEST SFXPERT GEORGE WHITE SAYS:

Sounds like the 1993 Screen Two BBC play "Femme Fatale" starring Sophia Diaz as the bewitching Maddalena who has a devastating effect on the men in the village, including the vicar played by Simon Callow, Donald Pleasence's Victor Harty, *Vicar Of Dibley* star James Fleet and *Heartbeat*'s Jason Durr. It doesn't appear to be available anywhere on DVD yet.

KEEP ON TRUCKIN'

I'm looking for an episode of either *The Outer Limits* or *The Twilight Zone* about an astronaut who crashlands by a small town and sees that time is moving extremely slow. He sees a small girl on a tricycle that's going to collide with a truck and rigs the brakes so the truck will stop before this happens. Of course he meets up with an alien in this world.

Steve Meyers, Denver, USA

JORDAN SAYS:

This is a second season episode of *The Outer Limits* from 1965 called "The Premonition". Jim and Linda Darcy are husband and wife pilots/research scientists who are flung ten seconds in the future. While time slowly catches up with them (one second every 30 minutes) they discover that their daughter is about to be struck by a driver-less truck, but Jim and Linda are seemingly unable to interact with anything until time catches up. The alien you mention is actually a malevolent Limbo Being trapped in the time-shifted future plane. The second season is available for about 20 quid on DVD.



Don't drink and fly!

We apologise in advance for dredging up bad memories.



YOUR SFX MEMORIES

In 1995, finally a magazine appeared which catered to those of us whose SF and fantasy tastes are broad. I have every edition ever published, and I hope for another 250 (at least!) to keep us up to date. And so say we all.

Kevin Page, Crediton

My first issue of *SFX* was issue 50, with the 50 greatest sci-fi shows of all time and 50 things you need to know about *The Phantom Menace*. It was back in 1999, when *SFX* was 156 pages and cost £3.25. You could also win 50 VHS videos. I hope it continues to go on for another ten years and beyond – it deserves to be in every sci-fi fan's life.

Kevin Hall, Haddington

Over the years, *SFX* has become less of a magazine, more of a social network. The team seemed much more accessible than other similar publications. Outside of the magazine, the online forum brought so many like-minded people together. Out of the forum grew physical meets across the country, which led to friendships that last to this day. That's what I remember about *SFX*. It's so much more than just a magazine.

Pete MacKenzie, London

It's been a rather extraordinary journey. Through the years we've seen TV shows come and go, seen new directions in sci-fi and watched fandom grow and change. It's hard to believe that I have nearly all 249 previous issues in my loft. It's become a history of my

"It's hard to believe that I have nearly all 249 previous issues in my loft"

own fandom and something I will cherish for all of my life.

Iain Aitken, Dumfries

It made me laugh some years ago when one reader wrote in to complain about the fact your front cover had featured a picture of some young, attractive female sci-fi star whose head obscured the bottom half of the "F" in your title. As a result of this he was called a pervert by an elderly woman on the bus.

Mike Price, London

19 years and 250 issues later and a covered up "F" still brings people joy. If that's our legacy, it's a damn fine one.



Send us questions at sfxperts@futurenet.com. Want to be a guest SFXpert? Head to www.sfx.co.uk/SFXperts to see a list of unanswered questions.



Chloe Bennet:
so much nicer
than Gordon.

SKYE'S THE LIMIT

It seems that I like *Agents Of SHIELD* more than most so I welcome news that it's coming back, but it does put paid to my plans for a spin-off called *Skye Does Stuff*, whereby the ridiculously pretty Chloe Bennet just does... whatever. I don't care, as long as she's on-screen.

So as not to be too gender-biased, each of the 13 episodes would be followed by a five-minute short called *Ward Works Out With Friends*, featuring shirt-averse guest stars like Stephen Amell from *Arrow* and Hugh Jackman.

Dave Barsby, Derby

Someone get Joss Whedon on the phone, we're onto a winner.

TREADING THE BOARDS

Next to films, TV, books and comics, theatre doesn't get a huge amount of coverage in *SFX*, beyond the odd Spider-Man musical, and understandably. But there is some interesting stage sci-fi out there. I've just got back from seeing a remarkable play about a manned mission to Mars by science-enthused theatre collective Curious Directive, part of this year's Norfolk and Norwich Festival. A genuinely thought-provoking, powerful piece reminiscent of *Moon*, it offers a philosophical look at the psychological cost of space exploration. They're taking it to Edinburgh in August.

James Kinsley, Norwich

In an ideal world we'd cover more stage sci-fi, but as it is we focus on the things we think you're most excited about. Want more theatre in *SFX*? Tell us! ➔

THIS MONTH IN SCI-FI HISTORY

SFX 186
September
2009



Neill Blomkamp teases *District 9*, JJ talks *Star Trek* sequel possibilities and *Half-Blood Prince* fails to impress.

SFX 121
September
2004



Spider-Man 2 gets five stars, we list 69 sexy aliens, including Jolene Blalock, and readers say farewell to *Angel*.

SFX 55
September
1999



Elijah Wood and Sean Astin are cast in *LOTR*, we talk to Neil Gaiman and look ahead to *Buffy* season three.

15 YEARS
AGO

VIDEOLINK The best of YouTube and beyond



Lego HISHE

<http://bit.ly/LegoEnding>

Everything is awesome in this "How It Should Have Ended" for *The Lego Movie*. Made with masterful stop-motion animation it's so impressive that *Lego Movie* director Chris Miller praised it.



Akira Project

<http://bit.ly/AkiraProject>

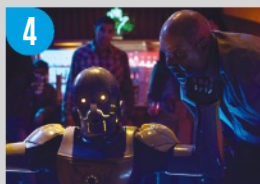
Watch iconic scenes from Katsuhiro Otomo's anime *Akira* recreated as a live-action trailer. The crowdsource-funded Akira Project launched in 2012 and stars *Supernatural*'s Osric Chau.



Godzilla Skyrim

<http://bit.ly/GodzillaSkyrim>

The King of the Monsters feels right at home in the world of *Skyrim*. Modder Quechus13 has thrown him into a battle with Mechagodzilla. There's a lot of roaring so don't watch with headphones on.



RoboBar

<http://bit.ly/RoboBar>

Alex Rivera's short, "A Robot Walks Into a Bar", is a thought-provoking look at how intelligent robots might react to Asimov's laws when placed in a practical setting. This film sees a robot as a bartender.



Unexpected Hobbit

<http://bit.ly/UnexpectedDesolation>

The first two *Hobbit* movies are combined for one massive fan-made trailer that distils the overstuffed movies into an exciting and action-packed four minutes. Respect.



SOAPOX SFX WRITERS' PERSONAL RANTS

Deputy Editor **Richard Edwards** on the wonder of magazines



You're unlikely to have missed the fact that this is *SFX*'s 250th issue. At risk of blowing our own trumpet, that's kind of a big deal. So don't believe the hype about print being on the way out. Nineteen years, tens of thousands of pages and millions of words are a pretty good advocate for good, old-fashioned ink on paper.

Admittedly, magazines pay my mortgage so I'm slightly biased, but I think they're brilliant. There's still something incredibly exciting about getting your hands on a pre-packaged collection of news, features and reviews every month, lovingly curated by an editorial team who adore the subject as much as you do. Magazines do things no other medium can. Newspapers are too throwaway, books are too one-off, and the internet changes by the minute. Mags, meanwhile, provide a more stately, guided tour around the subject you love.

I have no problem reading mags on an iPad, but tablets still can't compete with one of the oldest technologies on the planet – paper. Get beyond a thousand words and any article is more satisfying in print, while for my

money, nobody has yet created a device that can show off a film still with the impact of a double page spread.

Naysayers will tell you that magazines can't compete with the internet for speed, but that's nothing new – a monthly title has long been left in the dust by TV, radio and even newspapers. But sometimes a bit more time for reflection is good. And the fact that magazines are indelible objects that can't be altered by a canny bit of recoding makes them an intriguing record of history.

“Don't believe that print is on the way out”

I've never felt an affection for a website like I had for magazines in my teens, and falling in love with a good mag is like joining a club you want to be a member of – many of us are here because we caught the bug in the golden era of the '80s and '90s. I'm proud to work for a magazine with as rich a history as *SFX*'s.



You won't get an error 404 with these babies.

KIRK THE JERK

I watched *The Wrath Of Khan* again the other day and it made me realise how much of a dick Kirk was towards Spock.

Here's a half human/half Vulcan, deeply ashamed of his half-breed heritage, trying unceasingly to suppress his humanity and live up to the Vulcan ideals that he held in the highest regard and what does Kirk say at his eulogy?

“Of everyone I knew... he was the most [choke] human.”

That wasn't him bravely holding in a sob of grief and sadness, that was him stifling a guffaw of malicious glee at the thought of what he was about to say. A final dismissive wipe of his bumcrack with the beliefs and tenets that his green-blooded “friend” struggled with his whole life. The tw*t.

Craig Gelsthorpe, Sheffield

► To quote the great George Takei: “oh my”.



The pizza was the final insult.

NICE KNOWING EU

I've been a fan of the *Star Wars* Expanded Universe since I was a kid. As much as I love the original movie trilogy it's the EU which cemented me as a full-fledged fan.

The recent announcement that the EU is to give way to a new canon didn't come as a surprise to me, but it did make me sad. Why did the EU have to be taken away so abruptly? Is there any reason why we can't have a few more books first, to give proper goodbyes to characters who may never appear in the new timeline? Maybe there is a plan for a proper resolution to the EU, but I'm not holding my breath.

Emma Welsby, Liverpool

► I agree, it seems a shame to draw a line under all that incredible world-building, but who knows – what comes next could be even better. **SFX**

WAHF

WE ALSO HEARD FROM

► **Rachael Simpson** (arguing eloquently about why we should give Batfleck a chance); **Sue** (singing the praises of *The Scarifiers*); **Ilona Kosmowsky** (not a fan of *Helix*, but suggests plenty more unsung gems); **Mark Causer** (“Adam Driver would make a great, unconventional hero”); **Ciara Foster** (who thinks Domhnall Gleeson would be a good son of Luke Skywalker); **Russell Brown** (who's reserving judgement on *Episode VII* as he's still scarred by *The Phantom Menace*); **Lucy Anne Bridge** (who can't wait to see the original line-up together again); **Jay Aird, Gary Pompa, James Albins and Richard Swindon Grace** (all wondering where Lando is); **Lisa Wilkinson** (not super excited that Harrison Ford is returning); **Jiminyh** (who wants to see an army of Rancor beasts); **Mark Evans** (“The Force is strong with this cast, it is”); **James Wood** (“Andy Serkis in *Star Wars* – we may finally get a decent CGI character”); **Sportyrich** (“My worry is that Andy Serkis has been brought in. Is this an attempt to reinvigorate... Jar Jar Binks?”); **Ian Worrall** (“Needs middle-aged Ahsoka Tano”); **Rob Smith** (who likes rewatching his favourite movies and thinks Russell needs to calm down); **Daniel Stimson** (remembering our first *Buffy* cover); **Ashisagoddamn robot** (who's been reading *SFX* since issue 1); **Alex** (who misses the letter-based review scores from the early days of *SFX*); **Matt Dray** (who declares our “The Pet Shop Boys try out their new image” caption an “Absolute Classic”); **Chris Vyas-Myall** (who never fails to laugh when he remembers the *Doctor Who* movie fiasco); **Kevinjwoods** (favourite *SFX* memory: “the joy of seeing a poem I wrote about the finale of *Angel* appearing in the letters pages”) and many, many more...



SHARE YOUR THOUGHTS WITH THE SCI-FI WORLD!

Write in and you'll win some books if we feature you in the star letter slot. Email us at sfx@futurenet.com or you can try Post Apocalypse, *SFX*, 30 Monmouth Street, Bath, BA1 2BW if you're not taken with technology.

FREE! TRANSFORMERS: AGE OF EXTINCTION GIFT PACK!

INTERACTIVE DVD • 3D LENTICULAR PRINT • DOUBLE-SIDED POSTER

To celebrate the 10 July release of *Transformers: Age Of Extinction*, SFX has teamed up with Paramount Pictures to bring you a stunning set of free offers*.

Claim an exclusive Interactive DVD packed with amazing content including a film preview, a full episode of the animated TV show, *Transformers Prime*, interactive robot profiles and lots more. You can also claim two additional limited edition gifts: an eye-popping 3D lenticular print and a huge double-sided film poster. There are 5000 free gift packs on offer, while stocks last. To claim your gift pack email offers@promooffers.co.uk using the header "Free Transformers Gift Pack".

You can also claim the gifts individually or in a gift pack online at www.mediapromos.co.uk/transformers (P&P applies if you claim through the website).



Transformers: Age Of Extinction is the fourth film in director Michael Bay's global blockbuster franchise. Mark Wahlberg, Stanley Tucci, Li Bingbing, Kelsey Grammer, Sophia Myles, TJ Miller, Nicola Peltz, Jack Reynor and Titus Welliver star. The film begins after an epic battle that left a great city torn, but with the world saved. As humanity picks up the pieces, a shadowy group reveals itself in an attempt to control the direction of history... while an ancient, powerful new menace sets Earth in its crosshairs. With help from a new cast of humans, Optimus Prime (voiced by Peter Cullen) and the Autobots rise to meet their most fearsome challenge yet. In an incredible adventure, they are swept up in a war of good and evil, ultimately leading to a climactic battle across the world.

* A total of 5,000 Transformers Gift Packs are available via email (while stocks last). A further 10,000 of each gift item are available online (while stocks last) subject to a redemption cost relating to postage and packaging. Allow 30 days for delivery. Gifts must be claimed between 25 June and 23 July 2014. Offer open to UK, Ireland and Channel Islands only. Under 18s should seek the permission of the bill payer for P&P. For further terms and conditions and privacy information visit www.mediapromos.co.uk/transformers. For any enquiry relating to this offer, please contact info@creativepathmarketing.com

A MICHAEL BAY FILM
TRANSFORMERS
AGE OF EXTINCTION

IN CINEMAS JULY 10

thetransformersmovie.co.uk [f /TRANSFORMERSFILM](https://www.facebook.com/transformersfilm) #TRANSFORMERS



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Wishlist

Illustrating what you want to see in new SF films and TV.

This month: the saviour of the universe returns in *Flash Gordon*

Flash Gordon

YOUR TOP
5 REQUESTS

Retro And Fun!

1 “Absolutely none of this miserable dark and gritty bullcrap. It should be as camp and flamboyant as Mardi Gras,” says **Veela Magnet**. **Mark Barrett**, meanwhile, knows exactly how the film should look: “Set it in the 1930s. Make it retro but cool. Lots of art deco detail. Epic in scope.”

Brian Blessed

2 Your most popular request by quite some distance was the return of one B Blessed and his mighty lungs. “Brian Blessed needs to be in it, bellowing ‘Gordon’s alive!’ at the top of his voice,” says **Holden Caulfield**. “As long as that’s still there they can do what they like for the rest of the movie.”

Queen-style Soundtrack

3 Queen’s iconic soundtrack is impossible to separate from the 1980 film, and though there were some dissenting voices, most of you wanted to hear a similarly extravagant score for the reboot. “The soundtrack has to be a collaboration between Brian Tyler [*Iron Man 3*, *Thor: The Dark World*] and an established rock vocalist,” says **Allan McLay**.

Comic Wonder On Screen

4 As ambitious as it was, realising the Mongo of the comics on screen was all but impossible in the 1980s. Not so nowadays. “We now have the technology, so show us the comic strip’s Mongo,” says **Basileus**. “Flying rocket ships are a must. And see if we can do a proper Lion Man this time round.”

Tweak The Characters

5 While you’d rather not see the world messed with, the characters could do with an update according to **hammard**. “Make Flash a disgraced sports star who learns to reclaim his pride, make Dale kick-ass awesome and Hans real tech support. Ming should appear as alien. Also introduce loads of Ming’s dragons, which are actually dinosaurs!”





KING VULTAN
BRIAN BLESSED

MING
BEN KINGSLEY

DR HANS ZARKOV
KARL URBAN

ARE YOU LISTENING?

Hear us Hollywood, so your film won't be a Flash in the pan

Alan Rickman as Ming the Merciless, Karl Urban as Dr Zarkov, Clancy Brown as the son of Vultan, James Franco as Flash Gordon, Sienna Miller as Dale Arden. **Kirsty Leanne**

Brian Blessed, it's not *Flash Gordon* without him! **Liz Reilly**

Queen soundtrack is a must. **Frances Songhurst**

It doesn't need to be too clever, too modern or too postmodern. Take it back to the fun, adventure and peril of the original serials... cliffhangers and all! **Beaker**

Make it fun and colourful like the 1980 film, but maybe not so campy. **Mr Speed**

It'd be nice to see something different; a little more imaginative and creative. Wild, exotic, crazy and fun! **Tiny**

A mix of *Forbidden Planet* and *Sky Captain* - retro yet futuristic. **Mr Cairo**

Practical effects where possible, not a CGI overload. **hornetxt**

Rocket ships are not negotiable! **Steve Wasling**

Give Muse a chance to write new music. **Mark Causier**

Get what's left of Queen for the soundtrack and I'll be happy. **Chris Eaton**

A sequel to the '80s movie in the vein of *Tron*: *Legacy*. Flash's son goes to Mongo only to discover that Sam Jones has replaced Ming the Merciless as an evil dictator. **Leigh Oakley**

Flash Gordon must have a sense of wonder, a sense of humour and be colourful and energetic and crazy. **Simon Litton**

The Queen song and a *Blue Peter* presenter cameo. Fun, not a gritty reimagining. **Ann Newman**

Let us see those bore worms. They sound terrifying. **Rob Bruce**

A Sam Jones cameo. **Robert William Graham**

A '30s/'40s retro take on it. It'd be cool to see proper ray-guns and fashionable headgear. **Wayne Smith**

Ben Kingsley as Ming! **Tom Devine**

coming soon

Captain America 3 and Godzilla 2

Get your thinking, ahem, Caps on as we want to know what you'd like to see when Captain America and Godzilla return.



Send in your ideas about our current Wishlist by visiting bit.ly/SFXwishlist

THE GREAT SFX READERS QUESTIONNAIRE

To celebrate our 250th issue, we've asked a few of our longest-serving readers for their thoughts on their favourite sci-fi magazine...



Louise Toole

WHAT WAS YOUR FIRST EDITION OF THE MAGAZINE?

► Issue 4. I was an *X-Files* fan and it had David Duchovny on the front.

DO YOU OWN EVERY SINGLE COPY?

► No. I used to but when I moved in with my now husband he politely suggested I get rid of them.

WHAT HAVE BEEN SFX'S HIGHLIGHTS FOR YOU?

► Overall the humour. Very tongue in cheek.

WHAT DO YOU MOST LIKE ABOUT THE MAGAZINE NOWADAYS?

► Red Alert and the content generally.

WHAT REGULAR FEATURE(S) FROM THE OLD DAYS DO YOU MISS?

► We Love SF and Spoiler Zone.

WHAT WOULD BE IN YOUR IDEAL ISSUE?

► Maybe a retro style one – go back to the early days.

WHAT WAS YOUR FAVOURITE MAGAZINE FREEBIE?

► Not for me but my son really loved the *Doctor Who* postcards.

WHAT HAVE YOU GOT INTO FOLLOWING A RECOMMENDATION IN SFX?

► *Buffy*, *Supernatural*, *Smallville*, Stephen King, Terry Pratchett, *Torchwood*, *Gravity*, to name but a few.



Matthew Holbrook

DO YOU OWN EVERY SINGLE COPY?

► Yes.

WHERE ARE THEY KEPT?

► In the bottom of a dresser in my kitchen.

WHAT HAVE BEEN SFX'S HIGHLIGHTS FOR YOU?

► Cover heads mischievously placed over the F of SFX to make the postman think it's a sex magazine.

WHAT DO YOU MOST LIKE ABOUT THE MAGAZINE NOWADAYS?

► I use the reviews and news the most but any type of feature can catch my attention.

WHAT REGULAR FEATURE(S) FROM THE OLD DAYS DO YOU MISS?

► The sealed Spoiler Zone insert.

WHAT WOULD BE IN YOUR IDEAL ISSUE?

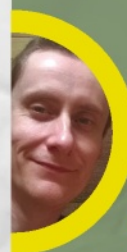
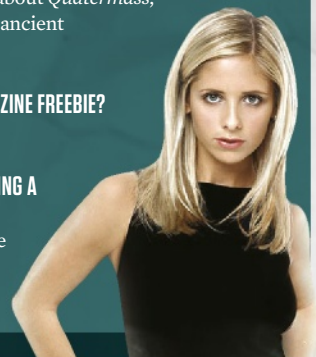
► More retro articles, perhaps about *Quatermass*, *X-Files*, a classic *Who* episode, ancient merchandise etc.

WHAT WAS YOUR FAVOURITE MAGAZINE FREEBIE?

► Probably one of the books.

WHAT HAVE YOU GOT INTO FOLLOWING A RECOMMENDATION IN SFX?

► Lots, but I doubt I'd ever have watched *Buffy* without seeing the regular SFX coverage.



Brad Ashton

WHAT WAS YOUR FIRST EDITION OF THE MAGAZINE?

► Issue 1!

DO YOU OWN EVERY SINGLE COPY?

► Yes.

WHERE ARE THEY KEPT?

► All together on some reinforced shelves.

WHAT HAVE BEEN SFX'S HIGHLIGHTS FOR YOU?

► The covers – it's great that subscribers get covers with no writing on them. The polls you run – it's always fun to see what other people think.

WHAT DO YOU MOST LIKE ABOUT THE MAGAZINE NOWADAYS?

► Wishlist and Red Alert.

WHAT REGULAR FEATURE(S) FROM THE OLD DAYS DO YOU MISS?

► Ministry of Truth. Tearing open the Spoiler Zone.

WHAT WOULD BE IN YOUR IDEAL ISSUE?

► A full list of all the quotes on the spines, who chose them and why.

WHAT WAS YOUR FAVOURITE MAGAZINE FREEBIE?

► Magnets. I've still got the *Doctor Who* ones on my fridge.

WHAT HAVE YOU GOT INTO FOLLOWING A RECOMMENDATION IN SFX?

► Too many to mention. But I must say thank you for stopping me watching *Andromeda*.



Samantha Lee-Lawrence

DO YOU OWN EVERY SINGLE COPY?

► Yes!

WHERE ARE THEY KEPT?

► Crates in the loft, though now we're having a loft conversion I'm faced with the tough decision whether to keep them.

WHAT HAVE BEEN SFX'S HIGHLIGHTS FOR YOU?

► That first issue; I'd finally found a magazine that covered my favourite genres in a witty and interesting way.

WHAT DO YOU MOST LIKE ABOUT THE MAGAZINE NOWADAYS?

► Fun stuff like Couch Potato.

WHAT REGULAR FEATURE(S) FROM THE OLD DAYS DO YOU MISS?

► Jayne Nelson's column. I appreciated reading a fellow female's views and opinions.

WHAT WOULD BE IN YOUR IDEAL ISSUE?

► *Game Of Thrones*, *Orphan Black*, *Supernatural*, Terry Pratchett, George RR Martin and Peter F Hamilton.

WHAT WAS YOUR FAVOURITE MAGAZINE FREEBIE?

► Josh Kirby *Hogfather* Christmas cards.

WHAT HAVE YOU GOT INTO FOLLOWING A RECOMMENDATION IN SFX?

► *Orphan Black*, Joe Abercrombie, *Orcs* by Stan Nicholls, *Cube* (the 1997 indie flick, not the crap game show).

George Gilbert

DO YOU OWN EVERY SINGLE COPY?

► I may not have every copy but I have read every issue.

WHAT HAVE BEEN SFX'S HIGHLIGHTS FOR YOU?

► The articles on classic SF TV, especially shows that were not seen in the US. [*George is a US reader - Ed*]

WHAT DO YOU MOST LIKE ABOUT THE MAGAZINE NOWADAYS?

► Since there's now instant news on the internet SFX does a great job keeping each issue fresh and prevalent.

WHAT REGULAR FEATURE(S) FROM THE OLD DAYS DO YOU MISS?

► The video reviews of TV shows and movies that haven't reached the US.

WHAT WOULD BE IN YOUR IDEAL ISSUE?

► A combo classic sci-fi television and classic movie issue.

WHAT WAS YOUR FAVOURITE MAGAZINE FREEBIE?

► Either the keychain or mousepad.

WHAT HAVE YOU GOT INTO FOLLOWING A RECOMMENDATION IN SFX?

► I discovered *Being Human* before there was an American version. Many trips to Discworld.

James Maclean

DO YOU OWN EVERY SINGLE COPY?

► Until recently I had every issue from issue 1. Unfortunately, family life takes over and space becomes a premium. It was a sad day saying farewell to my collection.

WHAT HAVE BEEN SFX'S HIGHLIGHTS FOR YOU?

► Getting all that behind-the-scenes information on my favourite movies and shows.

WHAT DO YOU MOST LIKE ABOUT THE MAGAZINE NOWADAYS?

► Still loving Red Alert and Development Hell.

WHAT REGULAR FEATURE(S) FROM THE OLD DAYS DO YOU MISS?

► None. Times change, people change... you've got to keep things fresh!

WHAT WOULD BE IN YOUR IDEAL ISSUE?

► *Star Wars*! After all, that's where my love of sci-fi started all those years ago.

WHAT WAS YOUR FAVOURITE MAGAZINE FREEBIE?

► I'm sure there was some *TV Themes* CD as a freebie once?

WHAT HAVE YOU GOT INTO FOLLOWING A RECOMMENDATION IN SFX?

► *The X-Files*, *Fringe*.

Lisa Lyons

WHAT WAS YOUR FIRST EDITION OF THE MAGAZINE?

► Issue 1!

DO YOU OWN EVERY SINGLE COPY?

► Yes!

WHERE ARE THEY KEPT?

► Bagged carefully and in storage boxes... Of course!

WHAT HAVE BEEN SFX'S HIGHLIGHTS FOR YOU?

► I always read the reviews, it helps me decide what to investigate.

WHAT DO YOU MOST LIKE ABOUT THE MAGAZINE NOWADAYS?

► The iPad/Newsstand edition - and I visit the website daily.

WHAT REGULAR FEATURE(S) FROM THE OLD DAYS DO YOU MISS?

► Couch Potato! [*It's still here! Every other issue, usually - Ed*]

WHAT WOULD BE IN YOUR IDEAL ISSUE?

► New *Farscape*, new *Babylon 5* news!

WHAT WAS YOUR FAVOURITE MAGAZINE FREEBIE?

► Some *Doctor Who* novels a while back.

WHAT HAVE YOU GOT INTO FOLLOWING A RECOMMENDATION IN SFX?

► Lots... One of the first was *Farscape*.



Lucy Collin

DO YOU OWN EVERY SINGLE COPY?

► We did, until we decided to start clearing out the attic and recycled them all. Sorry!

WHAT HAVE BEEN SFX'S HIGHLIGHTS FOR YOU?

► I think it's the consistency that I enjoy, although we always have a good laugh at Couch Potato.

WHAT DO YOU MOST LIKE ABOUT THE MAGAZINE NOWADAYS?

► I like that interviews are always much more in-depth than in the normal press.

WHAT REGULAR FEATURE(S) FROM THE OLD DAYS DO YOU MISS?

► The small ads were the best!

WHAT WOULD BE IN YOUR IDEAL ISSUE?

► I like it when you cover things from the past most.

WHAT HAVE YOU GOT INTO FOLLOWING A RECOMMENDATION IN SFX?

► I pay attention to SFX reviews for films, even if I don't always agree with them.

Event Horizon

Because meeting up
is every fan's right

DON'T MISS IT!

Comics Unmasked

Until 19 August 2014, the British Library, London

The British Library is home to comics as well as books, as Dave Bradley discovered at this year's summer exhibition

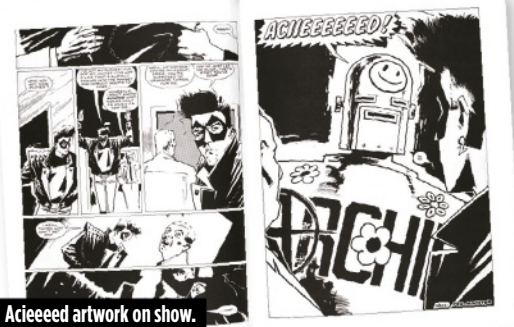


SUBTITLED “ART AND Anarchy In The UK”, the current exhibition offers our first chance to see the British Library's extensive comic book collection, on display alongside original artwork and scripts loaned from the likes of Neil Gaiman and Dave Gibbons. Although Batman makes an appearance, it mostly eschews the US superhero tradition, celebrating instead the vast UK scene, from *Punch* up to *The Beano*, Alan Moore and beyond. A key theme is that while comics can be great for kids, in fact they're important for their adult themes and subversion: “More than the stuff of childhood and nostalgia”, a sign at the entrance promises. Visitors under 16 require supervision because of (skippable)

sections exploring violent and sexual content.

Contrasting with the very formal nature of the rest of the Euston Road building, the display cases in the high-ceilinged chamber are at skewed angles with gangs of mannequins in *V For Vendetta* masks. It's the work of Dave McKean – the *Arkham Asylum* artist and Neil Gaiman collaborator designed the space. The obvious big names like *2000 AD* are to be found in the display cases, but there are also proto-comics like a 15th century illustrated Bible, Victorian comic heroes and rare surviving recordings of Radio Luxembourg's early *Dan Dare* serials. Many UK creators have donated ephemera to be displayed – there's a manuscript from *Kick-Ass* for instance – but it would have been nice for more letterists and colourists to be credited on the displays.

There's a video display of creators at work including writers like Kieron Gillen, and the Library is also running activities and discussions – Neil Gaiman and Tori Amos conducted a sold-out talk on Friday 16 May. For information on other upcoming events visit bit.ly/SFXcomicsBL.



CrimeFest 2014

15-18 May 2014, Marriott Royal, Bristol

Supernatural detective fiction is a popular sub-genre. Dave Bradley sought it out at the UK's popular crime con

IT'S NOT JUST SCI-FI FANS WHO HOLD cons. First organised in June 2008, Bristol's CrimeFest has become one of the biggest crime fiction events in Europe. The annual gathering, a small hotel-based affair with panels and signings, was featured as one of the “50 Best Festivals” in *The Independent*, so we donned our fedoras and snuck in – a wise move, since the likes of Ben Aaronovitch and Anne Zouroudi were talking about the intersection between detective and paranormal fiction on the Friday to a packed room, while fantasy regulars like Jasper Fforde, Christopher Fowler and Paul Cornell were to be found mingling with the throng. Seems the Venn diagram that includes both whodunits and spookiness is a crowded one, and the well-run event treated us to Q&A sessions on “Magic, Paranormal & All Things Supernatural” and “Giving Crime Another Dimension”.

The price was steep (£150 with certain events and dinners costing more) but attendees received a goody bag packed with crime novels. There was a pub quiz, a writing competition and a reception for the CWA Dagger Shortlist announcement, and the whole thing boasted a relaxed and welcoming atmosphere, making it definitely worth a visit next year even if fantasy and sci-fi are your first loves. <http://www.crimefest.com/>

DON'T MISS IT!

Black Library Weekender

8-9 November 2014, Nottingham Belfry Hotel

Leia Evans looks forward to a weekend of orcs, elves and space marines

LISTEN UP **WARHAMMER** FANS, FOR TWO DAYS THIS November Black Library is hosting its third annual Weekender dedicated to all things *Warhammer* and *Warhammer 40,000*. There'll be brand new artwork on show, a first chance to hear new audio books and an opportunity to get your cherished tomes signed by the dozens of authors in attendance.

There are two confirmed guests so far: Graham McNeill, who has been writing *Warhammer* books for over a decade, and Andy Smillie, who's penned over a dozen *Warhammer* stories since 2011. Expect many more announcements in the coming months, but it's not just authors on offer – there will also be exclusive products and new books available months in advance of their retail release.

With three types of tickets on offer (Silver, Gold or Platinum), you can choose how much money you want to dish out. A Silver ticket (£70) grants access to all seminars, author signings and the Black Library bookstore. The 30 who snap up Gold tickets (£300) will get the same, plus an extra day of seminars with the guest authors, a complimentary evening meal with them as well as extra signing sessions and more. Pick up one of ten Platinum tickets (£450) and you'll get the same benefits as Gold ticket holders as well as access to the author "Green Room", an exclusive anthology and the chance to have your name immortalised in print! For more information visit: <http://www.blacklibrary.com/Events>

CON REPORT

Bristol Comic Expo

10-11 May 2014, Future Inn, Bristol

A new venue came with some new problems. Stacey Whittle reports

THIS YEAR'S **BCEXP**O TOOK PLACE AT A COMPLETELY new venue, saying goodbye to the spaciousness of Brunel's Old Station and the familiarity of the Ramada hotel and hello to the Future Inn. Moving Expo to a much smaller venue meant there were no tickets available to buy on the door and a much smaller dealer area and guest list.

Other problems caused by the smaller venue were access and space, both of which were limited. The main dealer hall was on the sixth floor which meant constant queues for the lifts, and the narrowness of the aisles caused problems for wheelchair users. There was a secondary dealer area in the bar with an open staircase down to one of the two panel rooms which meant there was a problem with noise.

Despite these problems there were some positives; the panel streams were excellent, with varied and interesting discussions on wide-ranging topics – from animation and *Doctor Who* to interviews and Alec Worley's brilliant "breaking in" lecture. With cosplayers entertaining the crowd, a good mix of indie comic dealers and creators sketching and signing there was still plenty on offer.

<http://www.bristolsexpo.co.uk/>



28 Days Later

Say hello to the summer with these SF offerings

25 JUNE-23 JULY 2014

Staying In

- **Mondays** – Take a final bite of **True Blood** from 7 July at 10pm on Fox.
- **Tuesdays** – **Almost Human** is on Watch, **Penny Dreadful** is on Sky Atlantic (until 8 July) and **Falling Skies** season four is on Fox (from 15 July), all at 9pm.
- **Wednesdays** – Don't miss the season finales of **Orphan Black** on BBC Three and **Grimm** on Watch, both on 2 July. **Beauty And The Beast** wraps up a week later, also on Watch.
- **Thursdays** – The first and final season of **Intelligence** comes to an end on Sky1, 3 July at 9pm.
- **Fridays** – The whole bally lot of **Hemlock Grove** season two magics its way online from 11 July courtesy of Netflix.
- **Saturdays** – Doomed lovers? The final ever episode of **Star-Crossed** airs at 8pm on Sky1, 28 June.
- **Sundays** – Patrick Stewart guest stars in **Futurama's** ninth (or seventh depending on how you're counting) season finale on Sky1, 20 July at 8:30pm.

Going Out

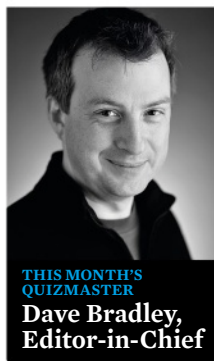
- **28-29 June** – Stirring up memories at London's Anime Con is **Maggie Blue O'Hara**, the voice of **Dragon Ball Z's** Bulma. <http://bit.ly/LondonAnimeCon250>
- **5-6 July** – Photo opportunities, Q&As, interviews and more with **Colin Baker** and several stars of **Doctor Who** at **Timewarp**. <http://bit.ly/Timewarp250>
- **5-6 July** – Whether you're a vampire fang-girl or superhero obsessive, there's an artist for you at the **Glasgow Comic Con**. <http://bit.ly/MCMGlasgow250>
- **11-13 July** – Fan favourites from the cast of **Teen Wolf** will be at **Wolf's Bane 2** in Birmingham. <http://bit.ly/WolfsBane250>
- **11-13 July** – **Stan Lee**, **Jenna Coleman** and **Summer Glau** are among the guests at **London Film and Comic Con**. <http://bit.ly/lfcc250>
- **19-20 July** – Videogames, voice artists and even a chance to share your art with comic artists at **MCM Manchester**. <http://bit.ly/ManMCM250>

At The Pictures

- **4 July** – Flames, family and the cutest fire-breather you've ever seen – **How To Train Your Dragon 2** soars onto screen from today.
- **10 July** – Optimus Prime, the Dinobots and a new human cast roll out in **Transformers: Age Of Extinction**.
- **17 July** – Those damn dirty apes are back in **Dawn Of The Planet Of The Apes**.

Blastermind

In honour of our issue 250, this issue's quiz tackles... well, anything that's happened in the *SFX*verse since 1995



1 Everybody knows *Tank Girl* was the cover story on issue one of *SFX*. What was on issue two (June 1995)?

2 What links Simon Pegg, Paul Cornell and Warren Ellis?

3 Name the comic book series written by Joss Whedon as a futuristic spin-off of *Buffy The Vampire Slayer*.

4 What current hit TV show is the work of executive producers David Benioff and DB Weiss?

5 What was the name of *SFX*'s short-lived sister title dedicated solely to genre television (launched in 1997 and closed in 1998)?

6 Name both Whoniverse spin-off shows created by "Russell The T".

7 Since the launch of *SFX*, which new *Star Trek* TV shows were created?

8 In 2007, *SFX* readers made the national news by voting which movie as the best science fiction film of all time?

9 A sci-fi film currently stands as the highest grossing movie of all time (taking over \$2.7 billion). Name it.

10 The co-authors of *Good Omens*, Terry Pratchett and Neil Gaiman, have also both done what for *SFX*?

11 NAME THE CHARACTER PLAYED BY CLAUDIA BLACK IN FARSCAPE, WHO GRACED THE COVERS OF SFX #76 AND #97.



12 AN INTERVIEW WITH IAIN M BANKS WAS IN THE FIRST ISSUE OF SFX. IN WHAT YEAR DID THE POPULAR AUTHOR PASS AWAY?

13 What six-season TV series began with the crash of Oceanic 815?

14 Which sci-fi star DJed at a couple of *SFX* Weekenders?

15 Johnny Capps and Julian Murphy are famous as two of *Merlin*'s creators. What short-lived supernatural show did they create for ITV in 2009? (*SFX* rated episode one surprisingly highly!)

16 In what TV show would you find a "survivor count" that dropped from 50,298 to under 40,000?

17 Isn't it about time you gave *Crime Traveller* another chance?

THREE SFX COVERS: IN WHAT YEAR DID THEY HIT THE SHOPS?



ANSWERS 1 Judge Dredd 2 They all wrote columns for *SFX* 3 *Ray* 4 *Game Of Thrones* 5 *Cult TV* 6 *Torchwood* and *The Sarah Jane Adventures* 7 *Enterprise* in 2001 (*Voyager* had already started in January 1995) 8 *Serenity* 9 *Avatar* 10 Acted as guest editor 11 Aeryn Sun 12 2013 13 *Lost* 14 *Red Dwarf*'s Craig Charles 15 *Demons* 16 *Battlestar Galactica* 17 No! 18 2008 19 2010 20 2010

HOW DID YOU DO?
Compare your score with top journo



The World Of SFX

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SFX SPECIAL EDITIONS

► You've seen these premium quality guides that go deeper into your fandom? On sale now, until 21 July, is *The Complete Guide To X-Men*: 164 power-packed pages of Marvel Mutant Mayhem. For starters we preview *X-Men: Days Of Future Past* with tons of cast and crew interviews, and there's also in-depth coverage of all seven previous *X-Men* films, and everything you need to know – and more – about the *X-Men* comics universe. And if you head over to www.myfavouriteitemagazines.co.uk you can still pick up some of our earlier specials including *RoboCop*. <http://www.sfx.co.uk/tag/sfx-special-edition/>

COMIC HEROES

► In *Comic Heroes* 23 we celebrate 75 years of Batman plus have everything you need to know about Wonder Woman and Hellboy – with exclusive interviews. Plus expert tips on drawing comic book likenesses, an investigation into the effect digital comics are having on the industry, interviews with Grant Morrison, Dan Slott and Chris Claremont and a whole load more. All that plus four free issues of *Unity* for you to download, worth over £9! Then from Friday 18 July the new issue is out with tons about the Silver Surfer. <http://www.sfx.co.uk/tag/comics/>



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Future Publishing Ltd: 30 Monmouth Street, Bath, BA1 2BW
Email: sfx@futurenet.com Web: www.sfx.co.uk

EDITORIAL

Editor-in-Chief: Dave Bradley, dave.bradley@futurenet.com
Art Editor: Jonathan Coates, jonathan.coates@futurenet.com
Deputy Art Editor: Catherine Kirkpatrick, catherine.kirkpatrick@futurenet.com
Deputy Editor: Richard Edwards, richard.edwards@futurenet.com
Features Editor: Nick Setchfield, nick.setchfield@futurenet.com
Production Editor: Russell Lewin, russell.lewin@futurenet.com
Reviews Editor: Ian Berriman, ian.berriman@futurenet.com
Staff Writer: Jordan Farley, jordan.farley@futurenet.com
Special Projects Editor: Dave Golder, dave.golder@futurenet.com
US Editor (East Coast): Tara Bennett, usaeast@sfx.co.uk
US Editor (West Coast): Joseph McCabe, usawest@sfx.co.uk

CONTRIBUTORS

Mark Bradley, Nathan Brown, Saxon Bullock, Bonnie Burton, Paul Cemmick, Nicola Clarke, Maria Colino, Russell T Davies, Sarah Dobbs, Rhian Drinkwater, Rosie Fletcher, Paul Garner, Nicky Gotobed, Jamie Graham, Guy Haley, Tom Hunter, Stephen Jewell, David Langford, Miriam McDonald, Sophia McDougall, Jayne Nelson, Andrew Osmond, Matthew Pellett, Mike Rampton, Will Salmon, Neil Smith, Anthony Taylor, Alex Thomas, Calum Waddell, Andy Watt, David West, Jonathan Wright

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ADVERTISING

Advertising Manager: Adrian Hill, 01225 442244, adrian.hill@futurenet.com
Sales Director: Nick Weatherall, nick.weatherall@futurenet.com
Digital Ad Manager: Andrew Church, andrew.church@futurenet.com

MARKETING AND SUBSCRIPTIONS

Group Marketing Manager: Sam Wright, 020 7042 4061, sam.wright@futurenet.com
Senior Marketing Executive: Tilly Michell, tilly.michell@futurenet.com
Direct Marketing: Adam Jones, adam.jones@futurenet.com

CIRCULATION AND LICENSING

Trade Marketing Manager: Juliette Winyard, juliette.winyard@futurenet.com
International Export Manager: Michael Peacock, michael.peacock@futurenet.com
Licensing and Syndication Director: Regina Erak, regina.erak@futurenet.com
Head of Circulation: James Whitaker, james.whitaker@futurenet.com

If you would like to purchase the images featured in this publication, please visit www.futuremediastore.com or email mediastore@futurenet.com

PRODUCTION

Production Controller: Keely Miller, keely.miller@futurenet.com
Paper Controller: Lorraine Rees, lorraine.rees@futurenet.com
Ad Production Coordinator: Gemma O'Riordan, gemma.o'rordan@futurenet.com

DARK LORDS OF THE SITH

Creative Director: Bob Abbott

Editorial Director: Jim Douglas

Deputy MD, Film & Games: Clair Porteous

SUBSCRIBE TO SFX

Phone our UK hotline on: 0844 848 2852
Phone our international hotline on: +44 (0)1604 251 045
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Caesar Zillah Byng-Maddick
Non-executive chairman Peter Allen
Tel +44 (0)20 7042 4000 (London)
Tel +44 (0)1225 442 244 (Bath)

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"I feel slightly better about the Idi Amin Toby Jug now"

WINNER OF SFX'S ZOMBIE SHORT STORY COMPETITION!

BRAND NEW, IN BOX

by JC McFetridge



It was a bit of a shock when Granny died, but it was even more of a shock when she came back to life two days later. “Well, it’s not exactly *life*, as such,” stressed the doctor who’d tried to examine her. “I mean, there’s clearly no brain function, apart from an overwhelming desire to eat human flesh.” He glanced quickly towards the partially-digested undertaker in the corner of the room who’d been the first to be surprised by Granny’s unexpected resurrection. The undertaker was screaming in pain as the paramedics tried to staunch the flow of blood that was gushing from where Granny had bitten a chunk out of his neck. Which was in itself rather impressive, considering the unreliability of Granny’s dentures.

She’d re-awakened at her own funeral, you see, just as the unfortunate undertaker was about to screw down the lid of her coffin. Her knurled hands had shot up, grabbing the undertaker by the shoulders and pulling him down so she could get a clean bite. He’d screamed, the mourners had screamed, there had been lots of blood and panic; it really wasn’t the sort of thing you expected to see at a funeral.

Anyway, the other undertakers had managed to get the lid of the coffin back down, screwing it tight despite the thumps and protests from Granny inside. She’d growled and snarled, the sounds muffled by the oak and satin. For a few

brief minutes there had been talk of the funeral continuing regardless, but the screams of the stricken undertaker and the blood spraying from his ripped neck, not to mention the fact that most of the mourners had already ran away in terror, made it clear to all that a dignified burial was no longer an option.

So the police and paramedics were called, and we were on the news later that night – the world’s first bona fide zombie, they said, like it was something special. And that night, as I lay in bed unable to sleep, I slowly realised just how lucky I was to have a zombie granny.

Granny hadn’t owned much – she’d sold her bungalow after her last fall and had lived with me and my parents ever since – but I knew that she’d left everything in her will to me, her only grandson, to help me through university which I was due to start next year. She had few possessions and even less money – barely enough to pay for my first term.

But then I realised that she’d left me something far more precious than money or possessions; something she could never have anticipated when she’d written that will. Something that would get me through university completely debt-free...

I told my parents in the morning. My mother was the more displeased of the two.

“You can’t sell your granny!” she exclaimed in disapproval. “She’s not a commodity you can sell on eBay. She’s not a *thing*!”

“But that’s exactly how the newspapers described her this morning,” I pointed out, a voice of calm reason. “I think it’s what she would have wanted.”

“The boy’s right,” agreed my father, who still called me a boy even though I was nearly eighteen. “If Granny were alive today – which she sort of isn’t – then I’m sure she’d be happy to pay for his education in whatever way she could. After all, she did leave him everything she owned, and that probably includes *her*. Maybe if we speak to a lawyer about the best way to interpret the wording of her will...”

We did speak to a lawyer, later that morning, and after a lot of head-scratching and much mutterings of “precedence”, he eventually did have to agree that Granny’s re-animated corpse was legally mine to do with as I wished. Mother still wasn’t happy, but I assured her that we could have a memorial service in lieu of a funeral, like they do for people whose bodies are lost at sea or eaten by tigers. Reluctantly she agreed.

“That is *amazing*,” said Mike. “I wish I had a zombie grandmother.”

Mike was my best friend, even though he’d snogged Stacey at last year’s Christmas party despite knowing that it was *me* who fancied her.

The Writing Dead



Darren Shan

"For auction?" he read from the full-page advert that was in all of today's newspapers. "World's first zombie. Brand new, in box." He looked at me quizzically. "Your granny was ancient," he said. "You can't describe her as new." "Human Granny was 87 years old," I told him. "Zombie Granny is just two days old. That counts as new, doesn't it?"

Mike shrugged. "I suppose."

"And she's still in her coffin – that's a type of box. 'Brand new, in box'. That's how all those collectors who sell *Star Wars* toys describe them. Whoever buys her will probably never even open the lid or look at her or anything. They'll probably just keep her in a locked room or something, not even on display. And surely that's no worse than burying her in the ground, which will keep mum happy, I guess."

Mike was scanning the rest of the newspaper. "There's a story here about that undertaker?"

"Which undertaker?"

"The one your granny bit. They're not expecting him to live more than a couple of days, they say."

"Not expected to live?" I repeated. Well, that changed everything. I was going to have to make a small amendment to the bidding process...

Stacey finally paid me some attention. "That is so cool about your grandmother," she said. "You must be, like, so excited and all. You're going to be, like, so ultra rich and everything."

"Oh, hi, Stacey. I, er..." It was the first time she'd spoken to me properly and I was suddenly all tongue-tied. "Yeah, er..."

"If my grandmother was, like, all undead and all that," she continued, seemingly unaware of my inarticulacy, "then I'd, like, probably sell her too and make, like, a mint and all that. You are so lucky to have a grandmother that's, like, a monster and eating people and everything. So what are you going to do with, like, all the money and that?"

"I, er," I began. "It's not about the money..."

"No, of course not, like. No, it's about respect for your granny, and that. About the empowerment of the undead, and all that. I think the way you're making your granny into a figurehead of, like, a new movement of Zombie Respect, like, that's so cool and everything."

She'd actually spoken to me! I felt a warm glow inside that emboldened me.

"So maybe," I began, "after the auction, we could, you know, maybe meet up sometime? Maybe, like, for a burger or something..."

"Oh, yeah, sure, cool, yeah," she replied. "That would be, yeah, cool, sometime."

She'd said yes! My heart was pounding enough for two people. It was like I had enough heartbeat for Zombie Granny as well.

"So, I'll give you a ring sometime?" I suggested.

"Yeah, sure, whatever," she replied.

The day of the auction arrived, and went even better than I'd hoped. An anonymous bidder on the phone bought my granny – the world's first zombie – for quite a staggering amount. Enough to set me up for life. A representative from the auction house talked me through my earnings.

"So," he said, "the buyer has agreed to supply you with forty thousand hand-guns, fifty thousand rifles, twenty thousand shotguns, and a million rounds of ammunition for each."

"That's good," I agreed.

"Also, two hundred and fifty thousand tins of processed food and half a million bottles of water."

"Lovely."

"One million litres of petrol, two million litres of diesel, and five hundred assorted vehicles including several dozen armoured personnel carriers."

"Fantastic."

"And finally the deeds to an old abandoned military base, with secure perimeter fencing and an underground nuclear shelter."

"That all sounds in order."

The man looked at me questioningly. "Can I ask," he began, "why you need so many guns and food and petrol and stuff?"

"Because," I told him, "I plan to be ready."

I met Mike outside the auction house, just as the first of the lorries began to arrive, each one filled with my new possessions.

"Want to come along?" I asked.

"Where to?"

"The old army base. You're welcome to join us. I've asked one of the lorry drivers to pick up mum and dad as well on the way past."

"Yeah, sounds cool. But, you know, why?"

In the distance I could hear a scream and an approaching siren. The undertaker that my granny had bitten had died that morning. I think people were beginning to notice.

"I cashed in at just the right time," I told Mike. "My Zombie Granny is no longer quite the limited edition it once was."

There were more screams, more sirens. The sound of running feet.

I took out my phone and dialled Stacey's number. I hoped she remembered about our date.

ZOM-B
DARREN SHAN
THE MASTER OF HORROR

A few months back we teamed up with Simon & Schuster for The Writing Dead, a zombie-themed short story competition judged by *Zom-B* author Darren Shan. The only rules were that the stories had to be about zombies and couldn't exceed 1500 words in length. Hundreds of you entered, writing stories ranging from the hilariously funny to the twisted and dark. The *SFX* team read them all before handing a shortlist of five over to Darren for the final reckoning. He picked "Brand New, In Box" by James "JC" McFetridge.

"The standard of the shortlisted stories was really high, and I enjoyed all five of them," Darren says. "But since there can be only one outright winner, I've plumped for 'Brand New, In Box'. I liked the sense of humour, dry as a zombie's mouth. It's easy to carry things too far when telling a tongue-in-cheek zombie story, for things to descend into farce, but this found the balance perfectly. It might be the end of the world as we know it, but that doesn't mean we have to shuffle off into the eternal night without one or two last, wry laughs."

As his prize, James gets his story printed here. He'll also receive a signed hardback copy of the first seven books in Darren's *Zom-B* series.

Zom-B Clans, the latest novel in the saga, and *The Zom-B Chronicles*, a new edition that combines the first two *Zom-B* books and features new grown-up covers, are both published on Thursday 3 July.



THE OTHER SHORTLISTED STORIES WERE...

"Sushi" by George Hopkin

"A Mother's Love" by KV Morgan

"Out Beyond The Naughty Step" by Paul Starkey

"The Small Print" by Anonymous

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* Rates increase from 14 July. **Quoted rates are for Saturday/Sunday - cheaper rates Thu/Fri & Mon.



A huge task: rank the 250 greatest moments in sci-fi, horror and fantasy, from cinema to TV, book to comic to videogame. Here are the results, as voted for by you! Nearly 100,000 votes were cast – and some of the biggest names in the genre got in touch to share their personal all-time faves. It's a fine way to celebrate 250 issues of *SFX*. And it's a perfect tribute to this incredible universe we all love. Where did your favourite moments come in the countdown?

250 THE THIEF OF BAGDAD (1940)

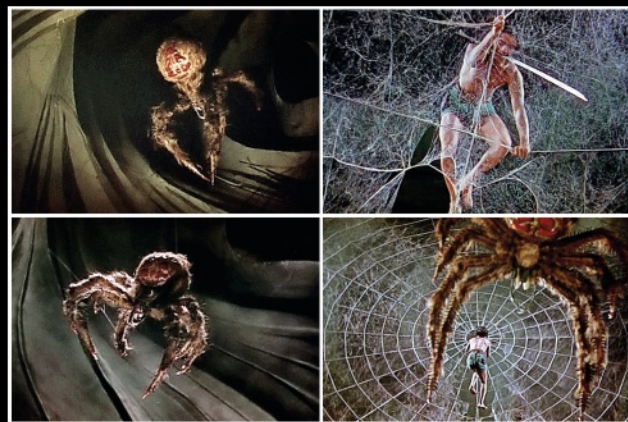
Abu confronts the giant spider

TERRY GILLIAM

DIRECTOR: BRAZIL, TWELVE MONKEYS



"*The Thief Of Bagdad*, the one Michael Powell and Korda did. That was the first really extraordinary fantasy film for me, which gave me nightmares as a kid, and I think giving kids nightmares is very important. The nightmare moment for me is when he's on the big spider's web and the spider's crawling down at him. He's trying to defend himself and I would literally wake up in the middle of the night completely tangled up in my bedclothes, covered in sweat, howling. Once you've got those scars you spend the rest of your life trying to share them with other people."



249 PIECES

A corpse made of female body parts rips a man's penis off

ELI ROTH

DIRECTOR: CABIN FEVER, HOSTEL



"There is a great Spanish horror movie called *Mil Gritos Tiene la Noche* - which is better known as *Pieces*. I watched it again recently with Tarantino and there is a great moment at the end when this corpse, made up of bits of female body parts, comes to life and attacks the hero by pulling his dick off. When the film ended we found messages in that movie that we didn't even think about before. We had this whole epiphany and discussion about feminism. I think that is what makes horror great, when there is an underlying message - and maybe it is something that you don't notice until much later."



248 THE TRIPODS

The night attack

247 THE THING FROM ANOTHER WORLD

The creature bursts in and is set on fire

246 NIGHT OF THE LIVING DEAD (1968)

A zombie girl stabs her mum to death with a trowel



245 UNBREAKABLE

David Dunn's visions in the train station

244 DOCTOR WHO "The End Of Time"

The Tenth Doctor says "I don't want to go"

243 THE TEXAS CHAIN SAW MASSACRE

Leatherface madly spins around with his chainsaw at the end



242 ZOMBIE FLESH EATERS

A zombie fights a shark!

241 THE QUATERMASS EXPERIMENT (TV)

Quatermass makes a desperate appeal to the minds of the astronauts buried in the creature

240 THE MAN WHO FELL TO EARTH

Thomas Newton removes his eye

239 DOCTOR WHO "The Day Of The Doctor"

Thirteen Doctors save the day

238 SNOW WHITE AND THE SEVEN DWARFS

The Evil Queen turns herself into the old crone

237 TERMINATOR 3: RISE OF THE MACHINES

John and Kate learn that Skynet can't be stopped because it is the internet - and armageddon begins



236 SCANNERS

Darryl Revok makes ConSec's senior psychic's head explode

235 THE INVISIBLE MAN (1933)

The Invisible Man unravels his bandages

234 MARY POPPINS (novel)

Mary's first flight

DEBORAH WATLING

ACTRESS: DOCTOR WHO



"I was a terrible, awful reader as a child. I didn't realise it, but I had dyslexia. The first book I read was *Mary Poppins*. Mother and father were rather worried about me - "Deb's gotta read." So one day mummy came in with *Mary Poppins* - and my imagination flew. Because I wanted to be Mary Poppins. So that actually started me reading. The moment that stands out in my mind is the first time she actually opened her umbrella. She had the bag in her hand and she went straight up into the sky! I thought, "If only I could do that..." Little did I know that years later, I'd be in the TARDIS in *Doctor Who* going through the universe."

233 THE INCREDIBLE SHRINKING MAN (film)

The face-off with a spider

232 CONSIDER PHLEBAS

Horza witnesses the illegal card game Damage being played on the doomed orbital habitat



231 THEY LIVE

The incredible long fight between Rowdy Roddy Piper and Keith David's characters



230 FRANKENSTEIN

The reveal of Karloff's monster

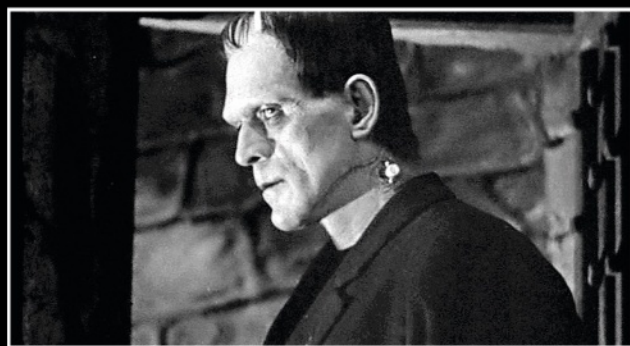
PHIL TIPPETT

VISUAL EFFECTS: STAR WARS, ROBOCOP



"The first scene in *Frankenstein* when the monster - with Jack Pierce's make-up - is revealed in those three jump cuts going closer and closer and closer. It's classic. A number of the scenes in *Bride Of Frankenstein* are also just absolutely amazing, like when the monster and

Ernest Thesiger are talking about the possibilities of building a mate while Thesiger is drinking his gin - hugely inspirational, and just offbeat and odd approaches to the subject matter. It's hard to imagine how they were imagined because they were just so imaginative! The Jack Pierces, the Lon Chaney's, the O'Briens and the Ray Harryhausens were innovators, in a territory that had not been explored yet. So they were *really* inventing out of thin air."



229 THE DARK KNIGHT RETURNS

Batman dangles a bad guy from a skyscraper

MARK MILLAR

WRITER: KICK-ASS, THE ULTIMATES



"It has to be the moment in Frank Miller's *Dark Knight Returns* where Batman hauls a bad guy onto a roof and has him dangling from a skyscraper. It's so cleverly done as it's all from the guy's point of view. We only get the reveal as he does, Batman removing his hands from his eyes and him realising he's a thousand feet in the air. It's a brilliant idea perfectly executed and I remember hearing about it third hand from another fan at one of those railway station hotel conventions when I was about 15 and the book was still a year away. This guy had heard about it second hand from Dick Giordano, who edited the book, when he was at a convention in London. Such was the appetite for Frank Miller doing Batman that word was travelling from fan to fan about key moments in the book. It was like a primitive form of the internet. *Dark Knight* was filled with amazing moments (it's really Miller's speciality), but this stands out for me because even ahead of time it sounded like no other comic book I'd ever read. Weird fact: this scene was ripped off in *Crocodile Dundee 2*, but was somehow less cool when it was Paul Hogan instead of Batman."



228 DR JEKYLL AND MR HYDE (1931)

The transformation into Hyde

227 X-MEN: DAYS OF FUTURE PAST (comic)

Wolverine gets blasted by a Sentinel

226 SO LONG AND THANKS FOR ALL THE FISH

Arthur takes Fenchurch flying



225 HALLOWEEN (1978)

Laurie's final confrontation with Michael Myers

BRANNON BRAGA
CO-PRODUCER: STAR TREK: THE NEXT GENERATION



"Michael Myers coming down the steps towards Jamie Lee Curtis as she's trying to get the door open in *Halloween*, the original *Halloween*, and the sound of the pounding, relentless music. Simple music, but intense. The screaming of the people in the theatre I was in 1978. And the thrill of the filmmaking and the suspense. That was the day I knew I wanted to be a filmmaker, and create moments like those."

224 HALLOWEEN (1978)

Loomis's speech about Michael Myers: "I met him, 15 years ago..."

223 BATMAN: YEAR ONE

First sighting of Batman in costume while Gordon talks of a city without hope

DAVE GIBBONS

ARTIST: WATCHMEN, ROGUE TROOPER



"One of my favourite comics is *Batman: Year One* by Frank Miller and David Mazzucchelli.

I think it's about the best Batman story ever and supplies much of the underpinning for the recent billion-dollar Batman movies. My favourite moment is a very low key, but stunningly effective, transition. Commissioner Gordon sits, smoking, on the edge of a bed where his pregnant wife slumbers. His internal monologue ends: 'How did I screw up so badly... to bring an innocent child to life... in a city without hope...' Cut to: a silent wide shot of Gotham at night. Small in the frame, the figure of Batman runs along a rooftop parapet. It's the first sight of him in costume and just a single panel glimpse before cutting to another scene. Unsaid, but perfectly communicated: this might be the tiny piece of hope that Gordon and Gotham need."



222 TOMB RAIDER (1996 game)

Lara Croft faces a T-Rex

221 A MATTER OF LIFE AND DEATH

With his plane on fire, doomed pilot Peter Carter flirts with radio operator June

220 THE EXORCIST

The subliminal flash of the demon Pazuzu

PHIL FORD

WRITER: THE SARAH JANE ADVENTURES, WIZARDS VS ALIENS



"You can't get briefer than my moment - it's the Pazuzu subliminal flash from *The Exorcist*. You can keep all your head-twirling and gross-out moments - just those couple of half-seen frames are scarier than anything anyone has ever done before or since! I can still remember my walk home from a mate's after watching it the first time on VHS at about 2am - and that face just wouldn't leave me alone in the dark."



219 BRIDE OF FRANKENSTEIN

The Bride rejects the Creature with a hiss

217 ON HER MAJESTY'S SECRET SERVICE

Tracy's death

218 TIME BANDITS

Randall & Co emerge from Kevin's wardrobe

RHIANNA PRATCHETT

VIDEOGAME WRITER: TOMB RAIDER, MIRROR'S EDGE



"When Randall and co emerge from Kevin's wardrobe in *Time Bandits*, it cemented a long term love of slightly twisted fantasy and all things vaguely Python-y. One of my favourite possessions is the shooting script, signed and doodled on by Terry Gilliam. It also became one of the most quoted movies in the Pratchett household, with dad and I sometimes breaking into impromptu renditions of 'Me And My Shadow'."



216 DAWN OF THE DEAD (1978)

A zombie gets the top of his head sliced off by helicopter rotor blades

GREG NICOTERO

MAKE-UP ARTIST: THE WALKING DEAD



"I was sitting in the Gateway theatre in downtown Pittsburgh and it was the opening weekend of *Dawn Of The Dead*. I had literally changed my driver's licence - changed my birth date - so I could get in. Because the movie was unrated and so no one under 18 would be admitted... I know, people have fake IDs to go to bars. I changed my driver's license to get in to see *Dawn Of The Dead*. George [Romero] never let you sit back and take a breath throughout that entire movie. Because you never knew what was going to happen from moment to moment. *Jaws* and *Dawn Of The Dead* made me want to do special effects."



215 THE FANTASTIC FOUR (comic)

Galactus arrives on Earth for the first time

214 THE WIZARD OF OZ

The flying monkey attack



213 SUPERMAN II

Superman returns to face Zod: "Care to step outside, General?"

212 DEUS EX

The final moment where JC has to choose between the three possible fates for the world

211 THE EVIL DEAD

Final POV shot of the unseen evil rushing through the cabin at Ash

210 DRACULA (1931)

Bela Lugosi introduces himself with the words, "I am Dracula"

209 SUPER 8

The train crash



208 TOTAL RECALL (1990)

Arnold's disguise malfunctions - "Two weeks!"

207 A NIGHTMARE ON ELM STREET (1984)

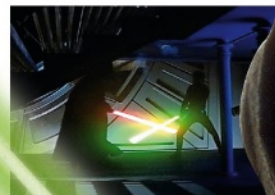
A long-armed Freddy scrapes the walls of an alley

206 DON'T LOOK NOW

The reveal of the dwarf in the red coat

205 STAR WARS: RETURN OF THE JEDI

Luke's final duel with Vader





204 WHO FRAMED ROGER RABBIT

The segue from cartoon to live action in the opening scene

203 THE WALKING DEAD (comic)

Glenn's death in issue 100



202 THE SPY WHO LOVED ME

Bond skis off a mountain and a Union Jack parachute opens

201 THE WAR OF THE WORLDS (novel)

The Martian capsule opens on Horsell Common



200 THE OMEN (1976)

Jennings (David Warner) is decapitated by a sheet of glass

199 SAPPHIRE & STEEL

The reveal of the man with no face

198 LOOPER

Old Seth is slowly dismembered

197 NIGHT OF THE LIVING DEAD (1968)

The hero, Ben, is shot dead at the end of the film

196 JASON AND THE ARGONAUTS

The bronze giant Talos wakes



195 THE AVENGERS

Emma Peel is unveiled as the Queen of Sin in "A Touch Of Brimstone"

194 THE NINE BILLION NAMES OF GOD

"Overhead, without any fuss, the stars were going out"

193 DISTRICT 9

Wikus launches a pig with an alien weapon



192 SPIDER-MAN 2

The train fight between Spidey and Doc Ock

191 RINGU

Sadako emerges from the TV

190 SANDMAN (comic)

Lucifer sees his first sunset

189 ROBIN OF SHERWOOD

Robin dies after firing a final arrow into the air in "The Greatest Enemy"



188 THE GOODIES

Kitten Kong climbs the Post Office Tower

187 DARK STAR

Bomb number 20 experiences an "I think therefore I am" moment and detonates

JOANNE HARRIS MBE

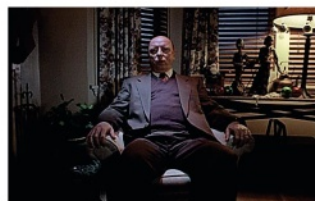
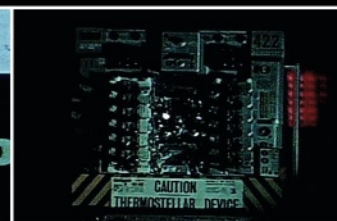
WRITER: CHOCOLAT, THE GOSPEL OF LOKI



"My favourite moment is from John Carpenter's *Dark Star*, where Bomb Number 20, trapped half-in and half-out of the docking bay and struggling desperately with the nature of existential self-awareness, comes up with this absurdly pervasive line of reasoning, before finally blowing itself, the ship and its crew into oblivion: 'In the beginning, there was darkness. And the darkness was without form, and void. And in addition to the darkness there was also me. And I moved upon the face of the darkness. And I saw that I was alone. Let there be light.'"

ACTION SEQUENCE

ABORTED



186 THE X-FILES

Scully wakes up and witnesses her dead father still in her flat in "Beyond The Sea"

185 SLEEPING BEAUTY

Maleficent transforms into a dragon to fight Prince Philip

184 FORBIDDEN PLANET

The Krell machinery is discovered



183 STAR TREK: FIRST CONTACT

The Borg Queen's entrance

182 STAR TREK: DEEP SPACE NINE

Kirk grills O'Brien in "Trials And Tribble-ations"



181 THE PRISONER

Number Six unmasks Number One, revealing first an ape and then his own face



180 THE FLY (1958)

The spider-web finale – "Please help me!"

179 SPIDER-MAN (comics)

Gwen Stacy's death in *The Amazing Spider-Man* #121



178 KING KONG (1933)

Kong falls to his death from the Empire State Building

PETER JACKSON

DIRECTOR: THE LORD OF THE RINGS, THE HOBBIT



"King Kong. The original King Kong. I saw it when I was about eight or nine years old, and I cried at the end when he fell off the Empire State Building. The emotional impact of that scene is so amazing."



177 THE TWILIGHT ZONE

William Shatner sees a gremlin on the wing in "Nightmare At 20,000 Feet"

176 MAD MAX 2

The road chase



175 CLOVERFIELD

The severed head of the Statue of Liberty lands on the street



174 THE BIRDS

Hitchcock's triple jump cut to a farmer with pecked-out eyes



173 THE INCREDIBLES

Dash realises he can run on water



172 BATMAN: THE ANIMATED SERIES

Imprisoned, Mr Freeze breaks down over an image of his wife in "Heart Of Ice"



171 STAR TREK III

The destruction of the Enterprise

170 NEUROMANCER (novel)

"The sky above the port was the colour of television, tuned to a dead channel"



169 GODZILLA (1954)

The attack on Tokyo



168 TRUE BLOOD

Russell pulls a man's heart out on live television ("Everything Is Broken")



167 THE WICKER MAN (1973)

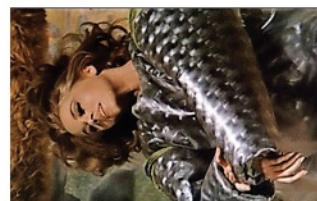
Howie sees the Wicker Man for the first time and realises his fate

166 NOSFERATU (1922)

The vampire ascends the staircase, casting a creepy silhouette

165 THE BLAIR WITCH PROJECT

In a ruined house, the last survivors must turn to face the wall...



163 BARBARELLA

Barbarella's zero-g striptease

162 THE DARK KNIGHT RETURNS

Batman fights Superman

161 THE TIME MACHINE (1960)

Changing fashions in a shop window show time accelerating



160 TWIN PEAKS

Agent Cooper sees Bob in the mirror

159 TERMINATOR 2: JUDGMENT DAY

Sarah Connor's dream of nuclear Armageddon

164 DUNE (novel)

The climactic Sandworm attack on the city

RUSSELL T DAVIES

WRITER: DOCTOR WHO, WIZARDS VS ALIENS



"I love those Sandworms attacking the city at the climax of *Dune*. I must have read that novel when I was about ten or 11. I had a copy on a summer holiday to Spain, and read it over and over again, like it was my own little secret. Maybe Baron Harkonnen was the first gay man I ever knew, which explains a lot. But what a world, what people, what spice! And when that final battle comes... I think I've been trying to write something that exciting ever since."

158 FORBIDDEN PLANET

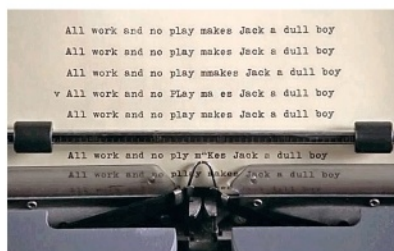
The Id monster attacks

MALORIE BLACKMAN OBE

CHILDREN'S LAUREATE, WRITER: NOUGHTS AND CROSSES



"On the planet Altair IV, as the crew of Leslie Nielsen's spaceship get bumped off one by one, I remember my shock when the murderer was finally revealed and the sense of awe I felt that such an antagonist could be conjured up by the subconscious mind. A sensational, groundbreaking film - *Forbidden Planet* thrilled and terrified me in equal measure as a young child."



157 THE SHINING

Wendy discovers her husband's been typing "All work and no play makes Jack a dull boy"



156 TWIN PEAKS

The dream of the dancing dwarf in the Red Room



155 STAR TREK

Edith Keeler's death in "The City On The Edge Of Forever"



154 THE TWILIGHT ZONE

Burgess Meredith's cracked glasses in "Time Enough At Last"



153 PLANET OF THE APES (1968)

"Take your stinking paws off me, you damn dirty ape!"



152 GROUNDHOG DAY

Phil wakes up and this time Rita is beside him

151 TRANSFORMERS: THE MOVIE

Optimus Prime's death



150 IT'S A WONDERFUL LIFE

George Bailey realises he still has Zuzu's petals



149 JUDGE DREDD

"Gaze into the fist of Dredd!" from the *Dark Judges* story

148 GREMLINS

The evil gremlins emerge from Gizmo

ANTHONY MACKIE

ACTOR: CAPTAIN AMERICA: THE WINTER SOLDIER



"The moment that scared the shit out of me was in *Gremlins*. When Gizmo gets wet and the Gremlins eat after midnight - the first time you see the Gremlins. When I was a kid that scared the living shit out of me. We had a little dog, a little hairy chihuahua, and he looked like Gizmo.

No, he couldn't eat after ten o'clock. In my head I knew he was a Mogwai and he was Gizmo's cousin. That was it. That moment. When I first saw *Gremlins*, I was like, 'I'm killing my dog. I'm getting rid of my dog. I'm never letting him turn into a Gremlin.' It just blew my mind."



147 X-MEN 2

Nightcrawler makes his assault on the White House



146 INVASION OF THE BODY SNATCHERS (1978)

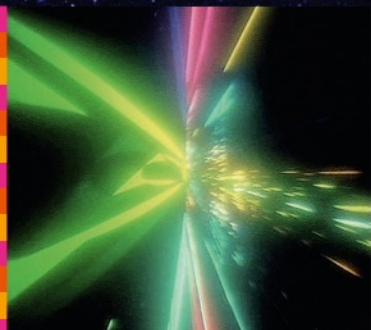
Donald Sutherland points and screeches in the final scene

WALLY PFISTER

CINEMATOGRAPHER: THE DARK KNIGHT TRILOGY



"Epic, epic scene. It scared the shit out of me when you get to that twist. Somebody who you thought was safe was suddenly not safe. That's what they did in '70s sci-fi movies and that one in particular was a real "oh... fuck" moment. A great twist in a great science fiction film has an effect on you that's like a whole horror movie at once. I don't like horror movies - and I've made a few of them - but that shock value works for me in science fiction, and that scene I remember right away even though I haven't seen the movie in a million years. It's iconic."



145 2001: A SPACE ODYSSEY
The journey through the stargate

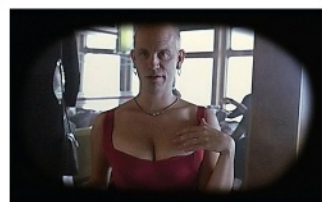
144 FAHRENHEIT 451 (novel)
The final recitation in the snow



143 ALIENS
The Xenomorphs attack the marines for the first time

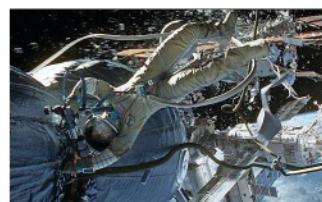


142 DRACULA (1958)
Van Helsing leaps off a table and yanks down the curtain, killing Dracula with sunlight



141 BEING JOHN MALKOVICH
John Malkovich takes the portal into his own mind. Malkovich! Malkovich! Malkovich!

140 THE MIST
The harrowing final scene



139 GRAVITY
The debris hits the shuttle

138 BATMAN (comic)
Bane breaks Batman's back



137 ROBOCOP (1987)
ED-209 is introduced in the boardroom – and things get a bit bloody (“You have 15 seconds to comply”)



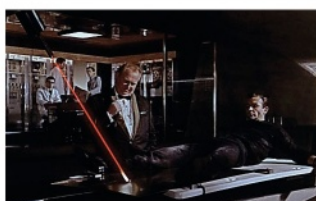
136 METROPOLIS
The first appearance of robot Maria



135 EXCALIBUR
Led by a revitalised Arthur, the knights ride to the last great battle as “Carmina Burana” plays



134 STAR WARS: THE EMPIRE STRIKES BACK
The AT-AT attack on Hoth



133 GOLDFINGER
Goldfinger threatens Bond with a laser between the legs – “No, Mr Bond, I expect you to die!”

132 THE ABYSS
The water tentacle comes aboard

131 CARRIE
Carrie's hand emerges from the grave

130 SUPERMAN THE MOVIE

Superman rescues Lois from the plunging helicopter. “You got me? Who's got you?”

BRYAN HITCH

ARTIST: THE ULTIMATES, CAPTAIN AMERICA: REBORN



“Lois Lane, dangling 60 storeys above the street, loses her grip on the crashed helicopter's seat belt... terrifying to my seven-year-old self. It's immediately transformed, though, into a moment of pure joy as Superman, truly making you believe a man can fly to a soaring John Williams score, catches her and tells her ‘Relax miss, I've got you.’ ‘You've got me?’ says Lois. ‘Who's got you?’ And he just smiles. Then he catches the falling helicopter in his other hand before landing both on the *Daily Planet* roof to massive applause from the people of the street. Chris Reeve IS Superman here and we're in no doubt he's a hero. No superhero movie has ever done it better. It's also why, with his follow up advice to Lois about the safety of air travel, I'm never afraid to fly.”



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129 THE TRUMAN SHOW
Truman's boat bumps into the edge of the “world”

128 BATMAN (1966 film)
“Some days you just can't get rid of a bomb...”



127 STAR WARS: THE PHANTOM MENACE
Darth Maul fires up his double-ended lightsaber

126 V (1984)
Diana eats a guinea pig

125 THE THING

The blood test scene

MIKE FLANAGAN
DIRECTOR: OCULUS



“The blood test sequence in John Carpenter's *The Thing*. That movie knocked me over. I was sitting on the edge of my couch chewing through my nails watching that sequence. And as I revisited it later, what strikes me so much about it is that it's played pretty much in silence. There's nothing really going on in the scene except the men in the room looking at Petri dishes. But the tension of it was so incredible. The way it teased. You knew eventually what was going to come, some kind of revelation of the Thing. That movie till this day is one of the most satisfying sci-fi/horror films I've ever seen. If I could ever create a movie that had that kind of tension in it I'd feel very successful. That's a perfect movie. I was so sad when they did the prequel. Why?! Why?!”

**124 STAR WARS:
REVENGE OF THE SITH**
"Execute Order 66..."

123 STAR TREK (2009)
George Kirk's death on the USS
Kelvin

122 STAR WARS: A NEW HOPE

The Millennium Falcon leaps into hyperspace for the first time

JACK KENNY
SHOWRUNNER: WAREHOUSE 13



"It was the summer of '77 when *Star Wars* came out. There were no VCRs. There was no HBO. There were four channels. We went out all summer, every Saturday night, and stood in line to see *Star Wars*. I saw it nine times that summer. People forget what they did with that movie. They changed everything. From the opening, the way 'A long time ago in a galaxy far, far away...' entered, to John Williams' score, the whole ride they took us on was so beautifully designed and so exciting and different from anything any of us had ever seen. Science fiction up to that point was cheesy. It was model spaceships on wires and fake sets. Then there was *Star Wars*. I remember the first time I saw the jump to hyperspace and the entire audience screamed in joy. No one had ever seen that before. It must have been like people in the 1920s seeing talking pictures for the first time. When somebody on screen talked, people gasped; I've heard women fainted when images spoke. I think it was the same kind of feeling when they made that jump to hyperspace. It was so enthralling. The first time you see it, you go, 'Holy shit. That's so cool! I bet it's just like that!'"



KEVIN MURPHY
EXECUTIVE PRODUCER:
DEFIANCE



"John Carpenter's *The Thing* is really influential for the way it mixes comedy and horror together. It was one of the earliest films I can remember that was really laugh-out-loud, shit-your-pants funny and at the same time terribly, terribly disturbing and horrible. I remember the grey-haired guy sitting on the chair tethered to the monster when Kurt Russell put the hot needle into the blood and made the thing freak out, and just watching this guy writhe

on the chair as the monster's going apeshit next to him. It's this incredibly funny moment, because it was staged comedically, but at the same time it was terrifying and horrific, because you could put yourself in the place of that guy, and you're terrified for him at the same time as you're laughing at the outrageousness of his predicament. The idea that you can do that tonal mash-up was kind of new to me when I saw *The Thing*, and I started to gravitate towards Sam Raimi and other filmmakers who mixed tones. *Escape From New York* is full of that too. The work of John Carpenter is very special to me."



121 PORTAL
Chell meets fiendish, sarcastic supercomputer GLaDOS

120 THE X-FILES
We see Eugene Tooms stretch for the first time in "Squeeze"

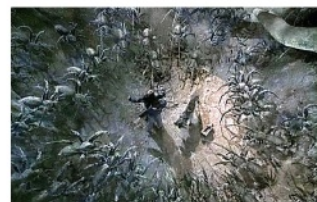


119 BATMAN (1989)
The Joker sees his reflection after the botched surgery and begins to laugh manically...



117 MASS EFFECT 2
A dead Commander Shepard is rebuilt during the credits

116 I AM LEGEND (novel)
The ending, as Neville becomes legend to the vampires



115 HARRY POTTER AND THE CHAMBER OF SECRETS
The confrontation with the giant spiders in the forest

118 DOCTOR WHO

The Time Lords appear for the first time in "The War Games"

NEIL GAIMAN
WRITER: SANDMAN, CORALINE



"I was eight years old, and I had been watching the *Doctor Who* story 'The War Games' for what seemed like half a year. We reached the last episode, and everything changed: there were Time Lords. We knew what they were. They could freeze and control the TARDIS remotely. They were infinitely powerful. They were the people the Doctor had been escaping from, and now they were going to return his companions to their own times and make the Doctor into someone else... and my eight-year-old mind popped, like a light-bulb exploding. I had been watching *Doctor Who* for five years, for all my life, studying the annuals and the David Whitaker *Dr Who In An Exciting Adventure With The Daleks* book, and I hadn't known any of this stuff. It taught me so much about the power of long-running stories, and waiting until the perfect moment to turn everything upside down. I can't think of another moment in SF that changed me like that half hour did."





114 CARRIE

The pig blood scene at the prom



110 MISFITS

Nathan learns his power is immortality, in a coffin, as "To The End" plays

109 BILL AND TED'S BOGUS JOURNEY

Bill and Ted play Twister with Death



107 RAIDERS OF THE LOST ARK

The opening of the Ark

113 THE THING

The head-on-legs scuttles along the floor – "You gotta be f***ing kidding!"

MATT REEVES

DIRECTOR: CLOVERFIELD, DAWN OF THE PLANET OF THE APES



"The one that sticks out for me is the moment in *The Thing* where the head sprouts legs. It was so unnerving and so disturbing. It somehow got directly into that primal place in us. The best sci-fi and horror taps into the uncanny in a way that's not even literal. There's something that's part of our evolution and programming that goes right to our fears, and that thing was so dreamlike and yet so real it was terrifying."



108 ALIEN

Ripley gets ready to hibernate, but discovers she's not alone in the escape pod

ALISON BRIE

ACTRESS: COMMUNITY, THE LEGO MOVIE



"I love *Alien*, the original. I love it. Like, *love* it. I'm not just saying that because it's the only sci-fi film I can think of. I genuinely love it. I could never deign to be Ripley. She's so incredible at the end of *Alien* when she's just in her little tank top and underwear. She's so tall and thin and Sigourney Weaver, and the tank top's just a little see-through. It's perfect... It's more like I just want to be *with* her than *be* her."



112 DUNE (novel)

The first encounter with a sandworm

TERRANCE DICKS

WRITER: DOCTOR WHO



"One of the things that impressed me most was when I first started reading Frank Herbert's *Dune* trilogy. Because that really wasn't like anything else I'd seen. The eruption of the sandworms was a great moment. It wasn't particularly the ecological aspect of Herbert's work that interested me. Fine, I'm in favour of saving the planet, but that's not a strong interest of mine. It's just terrific narrative with lots of amazing characters. The planet *Dune* and the Freeman and the Harkonnens – it's a good rich space opera."

111 AKIRA

The bike chase around Neo-Tokyo

GABRIEL RODRIGUEZ

ARTIST: LOCKE & KEY



"*Akira* was very influential to me and helped me develop a sense of aesthetics. The first scene of the bikes chasing each other in *Akira*... that being done with traditional animation was something that completely blew my mind. Because I would never have imagined a scene like that would be possible to do just by hand."



106 DOCTOR WHO

Autons gun down shoppers in "Spearhead From Space"

105 TRON

The Lightcycle chase



104 BEING HUMAN

The Box Tunnel Massacre

103 IRON MAN 3

The Mandarin is Trevor Slattery!





102 SOYLENT GREEN

"Soylent Green is people!"



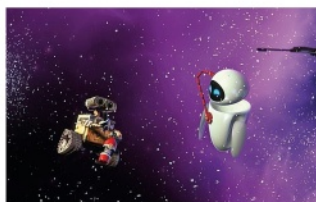
101 STAR TREK: THE NEXT GENERATION

"There are four lights!"



100 FRANKENSTEIN

"It's alive! It's alive!"



99 WALL-E

WALL-E and EVE dance around in zero-g

98 JASON AND THE ARGONAUTS

Jason battles the skeleton warriors



97 THE MATRIX

Neo chooses to take the red pill

VERONICA ROTH

WRITER: DIVERGENT



"One of the most memorable moments from my youth was watching *The Matrix* when Keanu Reeves gets sucked into that crazy 'Take this pill' wormhole and wakes up in a new body and they explain *The Matrix*. It was like a crazy mind-blowing moment for me, as a teenager, watching it. I was like, 'Maybe what I'm experiencing around me is not real,' for weeks!"



96 THE EXORCIST

Regan's 360-degree head spin

95 1984 (novel)

The rats in Room 101

94 FLASH GORDON

"Gordon's alive!"

93 MY NEIGHBOUR TOTORO

Totoro waiting for the (cat)bus



92 THE DAY THE EARTH STOOD STILL (1951)

Klaatu gives a warning to humanity

91 THE SHINING

"Here's Johnny!"

90 INDEPENDENCE DAY

The invaders blow up the White House

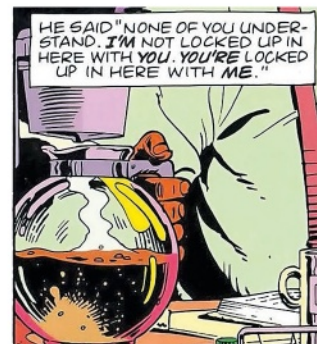
89 BIOSHOCK

Jack realises he can be controlled with the phrase "Would you kindly?"



88 THE WIZARD OF OZ

Dorothy goes Technicolor as she lands on Oz



87 WATCHMEN

Rorschach in prison ("I'm not locked in here with you. You're locked in here with me")

86 THE WAR OF THE WORLDS (LP)

Richard Burton's opening speech – "No one would have believed..."

85 STAR WARS: A NEW HOPE

The Millennium Falcon saves the day as Luke makes the trench run



84 THE TERMINATOR

The "I'll be back" assault on the police station

83 PAN'S LABYRINTH

Ofelia awakens the Pale Man



82 EVIL DEAD 2

Ash attaches a chainsaw to his arm – "Groovy!"

81 THE HOGFATHER (novel)

Death's speech about belief: "SHOW ME ONE ATOM OF JUSTICE..."



80 LOST

Charlie's death by drowning in "Through The Looking Glass"

79 GUARDS! GUARDS! (novel)

The dragonslayers realise they need to make things as hard as possible to qualify for the million to one chance to succeed

78 DOCTOR WHO

Adric's death in "Earthshock"



77 28 DAYS LATER

Jim walks around an eerily deserted London



76 TERMINATOR 2: JUDGMENT DAY

After being frozen and blown apart, the T-1000 reforms from droplets of liquid metal

75 AVATAR

The first arrival on Pandora



74 THUNDERBIRDS

Thunderbird 2's launch sequence



73 TOY STORY 3

The toys hold hands on the way to the incinerator



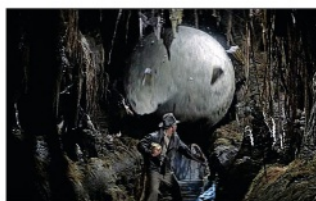
72 STAR WARS: RETURN OF THE JEDI

The Speeder Bike chase



71 STAR WARS: A NEW HOPE

Luke watches the twin sunset on Tatooine



70 RAIDERS OF THE LOST ARK

Indy outruns the rolling rock

69 GALAXY QUEST

Dr Lazarus says, "By Grabthar's hammer..." and means it



68 AN AMERICAN WEREWOLF IN LONDON

David's first transformation



67 DOCTOR WHO

The Dalek rising from the Thames in "The Dalek Invasion Of Earth"

66 X-MEN: FIRST CLASS

Wolverine tells Charles and Eric to "F*** off" in the bar

65 BLAKE'S 7

The final massacre in "Blake"

64 THE CABIN IN THE WOODS

The monsters are all released

63 THE WALKING DEAD (TV)

Sophia walks out of the barn as a zombie



62 2001: A SPACE ODYSSEY

Kubrick's audacious jump-cut between a bone thrown into the air and an orbiting satellite

JOSH TRANK

DIRECTOR: CHRONICLE, THE FANTASTIC FOUR



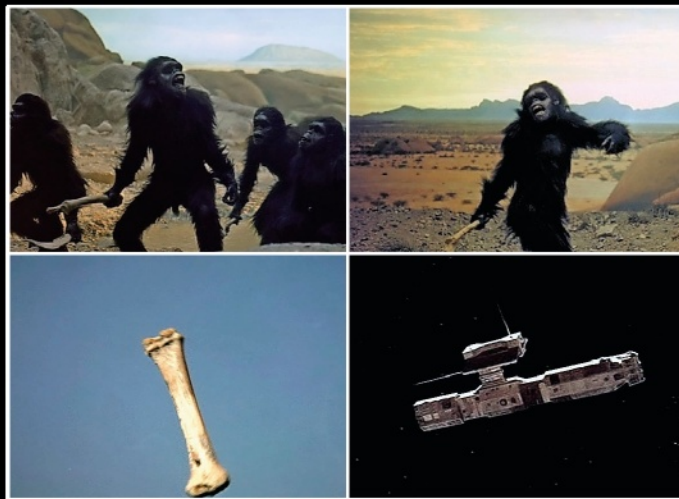
"When the bone smash cuts to the space station in 2001 in the beginning. That got me obsessed with the idea of what editing really is. Cutting from prehistoric times, cutting from the dawn of man in history and being able to jump into our own future, summing up how that worked in an evolution. It was how man discovered his first tool, which was that bone, which was a weapon. The first tool was a weapon. Then the monkey guy throws the bone up in the air, in an adrenaline-filled rage, and the camera follows the bone up into the air. Then it cuts to the same frame - almost the same framing. You see a space station in movement. If you think about that, you've just summed up the entire evolution of man into our own future in a nanosecond. The first tool to the future tool, the tool being everything that would have made that space station. And the space station itself is a tool, it's man-made. And then to re-link with the monolith... it's that incredible organisation of storytelling."

JONATHAN GLAZER

DIRECTOR: UNDER THE SKIN



"That's pretty much as lucid as it gets. It's sublime, it's perfect storytelling. It makes its own case, it doesn't need me to add to it."



61 FRINGE

Walter opens the white tulip letter in "White Tulip"

60 INCEPTION

Paris bends in two

59 EDWARD SCISSORHANDS

Edward carves an ice sculpture, making it snow on the town



58 THE FIFTH ELEMENT

Leeloo jumps off the building and falls into Bruce Willis's car

57 THE DARK KNIGHT

The Joker rides with his head sticking out of a police car window

56 BABYLON 5

"Get the hell out of my galaxy!"

55 BATTLESTAR GALACTICA

The reveal of the Final Five ("Crossroads, Part II")

JAMIE MATHIESON

WRITER: FREQUENTLY ASKED QUESTIONS ABOUT TIME TRAVEL, BEING HUMAN



"That was amazing. That was one of those moments where I was like, 'Oh my god.' I'm not going to say anything about the finale because I don't think it quite lived up to what it could have been, but that moment kicked some serious arse. I was punching the air at that point."



54 THE HUNGER GAMES (film)

Katniss shoots an arrow into an apple

MAISIE WILLIAMS

ACTRESS: GAME OF THRONES



"She's in training and misses a target. All of the Gamemakers are hugely unimpressed. She then shoots another arrow into an apple that is sitting in a pig's mouth and curtsies while saying 'Thank you for your consideration!'"



53 BATTLESTAR GALACTICA

The Galactica jumps into New Caprica's atmosphere during the liberation ("Exodus")



52 DOCTOR WHO

The Ninth Doctor's first appearance in "Rose"

KATY MANNING

ACTRESS: DOCTOR WHO



"When Christopher Eccleston first appeared I almost cheered."

Because he was exactly everything that I thought was wonderful to begin this show again. In that moment I thought he was the best actor ever. I love him as an actor. And I thought he was a wonderful Doctor. He had every aspect that you needed for the opening of that show."



51 BLADE RUNNER

The opening shot of future LA



50 THE HOBBIT: THE DESOLATION OF SMAUG

The Dwarves escape from the Wood Elves in barrels

49 JURASSIC PARK

First sighting of dinosaurs in the wild

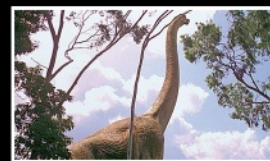
PATRICIA TALLMAN

ACTRESS: BABYLON 5



"I worked on *Jurassic Park* as Laura Dern's stunt double. I had wonderful

adventures on the set but a huge moment for me and the crew was seeing the film in the theatre. While filming action scenes we would map out moves with Matchbox cars and little plastic dinosaurs. We'd be going 'vroom vroom' with the cars and 'grrrr' with the toys while planning these epic scenes. The T-Rex was a stick maybe 15 feet high, metered off in black and white for the effects team with a big white cardboard circle at the top for his head. It had a happy face with black magic marker drawn on it. So we were a bit unprepared for the cinema magic we all know now is *Jurassic Park*. When Sam Neill and Laura see the dinosaurs for the first time, the theatre was full of gasps and exclamations. My jaw hung open for so long I had cotton mouth. What a rush!"



48 THE SIXTH SENSE

The revelation that Malcolm Crowe is a ghost

47 RED DWARF

Holly reveals that Lister is the last human alive: "They're all dead, everybody's dead, Dave"

46 SHAUN OF THE DEAD

Attacking zombies in the Winchester with "Don't Stop Me Now" on the jukebox

45 STAR TREK: THE NEXT GENERATION

Picard declares, "I am Locutus of Borg"



44 DOCTOR WHO

Professor Yana is revealed as the Master in "Utopia"



43 ANGEL

Illyria lets Wesley see Fred for the last time



42 STAR TREK II: THE WRATH OF KHAN

"Khhhhhaaaaaannnn!"



41 FUTURAMA

Fry's dog waits in "Jurassic Bark"



40 BUFFY THE VAMPIRE SLAYER

Buffy imagines her mother alive and well before we snap back to her dead at home, in "The Body"

39 CLOSE ENCOUNTERS OF THE THIRD KIND

Humans and aliens communicate via music at the finale



38 SUPERNATURAL

Castiel shows Dean his wings in "Lazarus Rising"



37 STAR WARS: THE EMPIRE STRIKES BACK

"I love you." "I know."



36 ET: THE EXTRA TERRESTRIAL

As the kids try to evade the government agents, their bikes take off



35 TORCHWOOD

The death of Ianto in "Children Of Earth"

34 THE HOBBIT (novel)

Riddles in the dark

33 THE HITCHHIKER'S GUIDE TO THE GALAXY (novel)

The opening paragraph ("Space is big...")

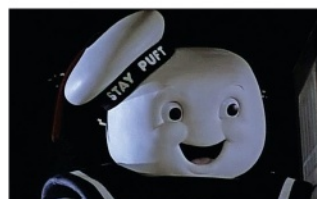


32 GAME OF THRONES (TV)

Ned loses his head

31 RAIDERS OF THE LOST ARK

Indy shoots the swordsman



30 GHOSTBUSTERS

"It's the Stay-Puft marshmallow man..."



29 PLANET OF THE APES (1968)

Taylor sees the Statue of Liberty



28 ALIENS

"Get away from her, you bitch!"



27 PIRATES OF THE CARIBBEAN

Captain Jack Sparrow makes his entrance on a sinking boat



26 THE LORD OF THE RINGS: THE TWO TOWERS

Gandalf's arrival at Helm's Deep



25 HARRY POTTER AND THE GOBLET OF FIRE

Voldemort returns



24 JURASSIC PARK

Ripples in a glass of water announce the arrival of a T-Rex





23 STAR WARS: A NEW HOPE

The Star Destroyer fills the screen in the opening shot



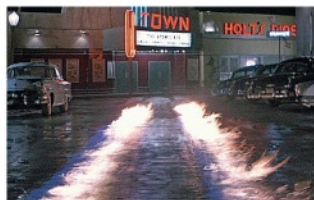
22 BUFFY THE VAMPIRE SLAYER

We find out Buffy's been to Heaven in "Once More, With Feeling"



21 STAR TREK II: THE WRATH OF KHAN

Kirk's goodbye to a dying Spock



19 BACK TO THE FUTURE

The DeLorean leaves flaming tyre tracks



18 SERENITY

Wash's death



17 BUFFY THE VAMPIRE SLAYER

Buffy pushes Angel into Hell



16 THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING

Gandalf's "death"



15 AN ADVENTURE IN SPACE AND TIME

Matt Smith appears next to David Bradley's William Hartnell



14 DOCTOR WHO

The Doctor asks "Do I have the right?" to destroy his greatest enemy in "Genesis Of The Daleks"

13 DOCTOR WHO

The Weeping Angels surround the TARDIS in "Blink"

12 THE PRINCESS BRIDE

The swordfight between Inigo Montoya and the Man in Black ("I'm not left-handed either!")

STEVEN MOFFAT

WRITER: DOCTOR WHO, SHERLOCK



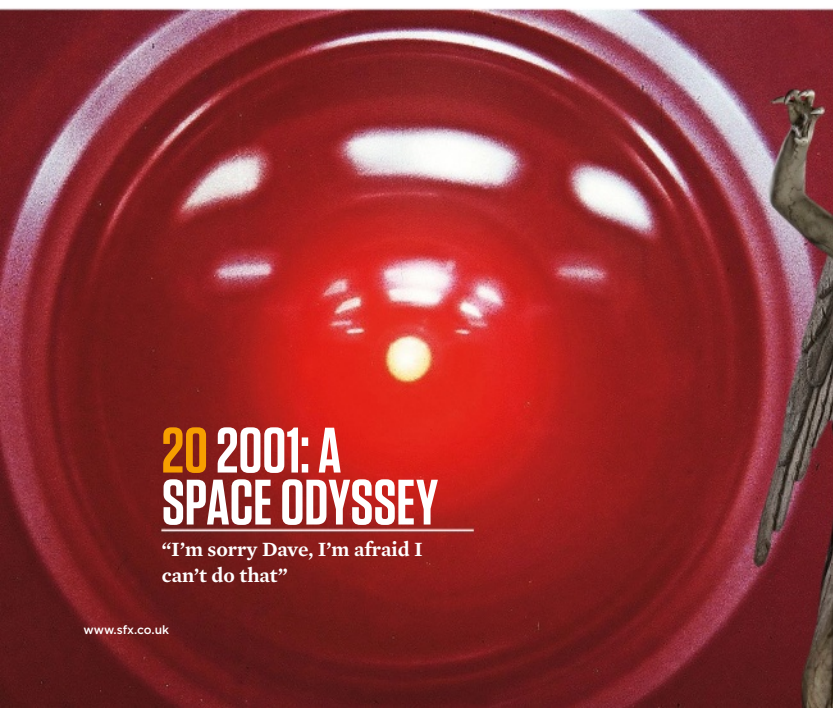
"When I'm depressed and stressed and beyond hope, I have a remedy.

The clifftops of insanity. More specifically, the epic sword fight that takes place there between Inigo Montoya and the Man in Black, in *The Princess Bride*. Oh, what a film that it is. If you haven't seen it, I'll sum it up for you this way: see it. No, seriously, download it today - what are you still doing here? I've lost count of the number of times I've watched that movie, and read that book. Both, of course, are written by that master of everything important, William Goldman. If storytelling were a living thing you could grow in a vat, and one day it climbed out and grew arms and legs and a face - well, you'd run screaming down the street, yelling, 'I did not expect that!' But you'd also have grown another William Goldman, which would be good, in case - against all justice - he isn't immortal. *The Princess Bride* is his best work, and the best of that is the sword fight on the clifftops of insanity. Which is the best swordfight you will ever see. Well, actually, no it isn't, because there's an even more exciting one at the end. Also, Peter Cook!"



11 THE HITCHHIKER'S GUIDE TO THE GALAXY (novel)

42 is revealed as the ultimate answer



20 2001: A SPACE ODYSSEY

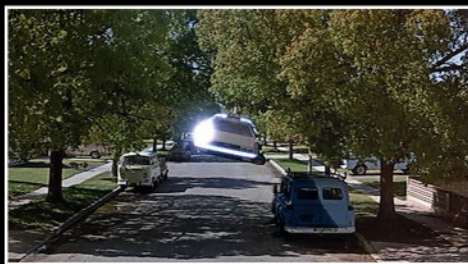
"I'm sorry Dave, I'm afraid I can't do that"



10 BACK TO THE FUTURE

"Where we're going, we don't need roads"

SFX SAYS: "Hey, Doc, we better back up. We don't have enough road to get up to 88," Marty McFly warns his eccentric friend. Doc's response is the final line of the film, and it's a perfect send-off, crowning two hours of wonder with promise of yet *more* wonder. Crucially, it's not a climax that means you're short-changed because they're desperate for you to return for a sequel: it works within itself, and when the film was made the makers had no idea they'd be called on for a follow-up. As the DeLorean rises, turns around and soars into the camera with *that* music, it's only a desiccated soul who'd fail to be exhilarated.

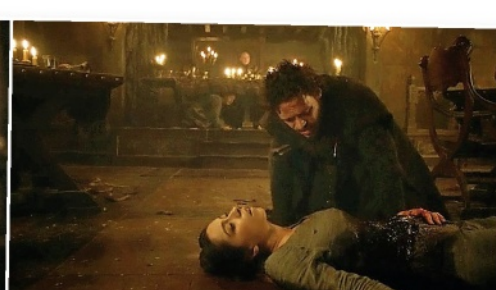


7 GAME OF THRONES

The Red Wedding

"The Lannisters send their regards"

SFX SAYS: *Game Of Thrones* prides itself on defying conventions, but its cruellest twist of the knife is The Red Wedding. The build-up hints at a bright future, but as the first notes from "The Rains Of Castemere" echo around the banquet hall hope turns to ashes. Robb's bannermen are slaughtered, Talisa is stabbed in the stomach and even Grey Wind doesn't escape the bloodshed. Despite Catelyn's heart-wrenching protests Roose Bolton ends Robb's life with a final message: "The Lannisters send their regards" – any sense justice could prevail in Westeros put to rest for good. It's a moment so shocking George RR Martin put it off till last when writing *A Storm Of Swords*, and it's even more devastating on TV.



9 HARRY POTTER AND THE HALF-BLOOD PRINCE

(novel)

Dumbledore's death

SFX SAYS: While JK Rowling's later Potter novels overdid the waffle, she never lost the knack for that big, game-changing moment. The series is littered with iconic scenes, but nothing matches the shock value of the death of Albus Dumbledore. Harry losing his Yoda and his Obi-Wan Kenobi in one cruel flick of a wand is bad enough. That the murderer is Snape – the reformed Death Eater trusted by few but the Hogwarts headmaster – makes it all utterly tragic, and gives Voldemort a seemingly unassailable upper hand in the battle. It later turns out, of course, that uber-brave double-agent Snape was actually the biggest hero of the series; but for two cruel years he was public enemy number one.

6 BLADE RUNNER

Roy Batty's "tears in rain" speech

SFX SAYS: There's genuine poetry about Deckard's confrontation with Rutger Hauer's dying replicant, captured at 5am on the final day of shooting. Partly because the monologue is so enigmatic; quite what "c-beams" are or where "the Tannhäuser Gate" is remain unclear. It's not only the intensity of Hauer's delivery that deserves praise. The line "All those moments will be lost in time, like tears in rain" was all his own work, a late-night addition by the actor. It's so affecting it overrides the cheese factor of a white dove being released into the air at the moment of death.

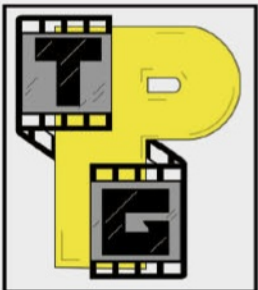


8 THE MATRIX

Neo dodges bullets in the Bullet Time scene

SFX SAYS: Few films from the last 20 years can boast the colossal cultural impact of *The Matrix*. Its defining moment of visual-effects-driven cool occurs on an unassuming concrete rooftop. Confronted by a seemingly unstoppable Agent, Neo is forced to dodge a barrage of incoming bullets by bending over backwards with physics-defying speed. To visualise Neo's impossible gymnastics, effects supervisor John Gaeta devised a groundbreaking technique (inspired by the music videos of Michel Gondry) involving a series of stills cameras arranged like a helter skelter around a wire-suspended Keanu Reeves, giving the impression of a smooth tracking shot as Neo moves in extreme slow motion. The projectiles whiz past leaving shockwaves in the air and barely clipping him. It's not the first instance of Bullet Time in *The Matrix*, but it is the film's jaw-to-the-floor moment, heralding a new standard for photo-realistic effects.





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5 STAR WARS: THE EMPIRE STRIKES BACK

Luke learns that Darth Vader is his father

SFX SAYS: Thirty-odd years, a sequel and three prequels later, we've got so used to the idea that Darth Vader is Luke Skywalker's dad that it's difficult to imagine how great a shock *Empire's* big reveal was back in 1980. Just to put it in perspective, this is where we learned that the saviour of the galaxy had more in common with its biggest bad than simply being handy with a lightsaber – a WTF moment before the WTF moment was even invented. It's the bleak emotional climax of a last act that's already seen Han Solo frozen and Luke's right hand lopped off, as five simple words ("No, I am your father") turn the Force on its head. Things just got personal in that galaxy far, far away.



4 FIREFLY

Mal Reynolds kicks a bad guy into Serenity's engine intake ("The Train Job")

SFX SAYS: *Firefly* was Joss Whedon's deplorably short TV series which mashed together Wild West and space opera tropes. At its heart is Malcolm Reynolds, smuggler and rogue, a veteran of the Unification War, quick to anger but with a conscience the size of a cattle truck. A defining character moment comes in "The Train Job" as Mal's scruples prevent him from

stealing essential medicines on behalf of crime boss Niska. When Niska's henchman refuses to return empty handed, Reynolds kicks him backwards into the spaceship's engine. Ruthless and uncompromising, it's when we realise Reynolds will defy deadly gangsters if he has to; it's gleefully nonchalant but loaded with bravery and purpose.



3 ALIEN

The chestbuster

JJ ABRAMS

DIRECTOR: STAR TREK, STAR WARS
EPISODE VII



"My favourite moment? It has to be the chestbuster scene in *Alien*."



ANTHONY HEAD

ACTOR: BUFFY THE VAMPIRE SLAYER



"The first thing that comes to mind is *Alien*, the great exploding John Hurt moment! You didn't hear until afterwards how they filmed it, and it was one of those moments of reality really hitting a group of actors. You believed it. So full on. It was a perfectly formed science fiction film, and it's always stuck with me. I was very scared."

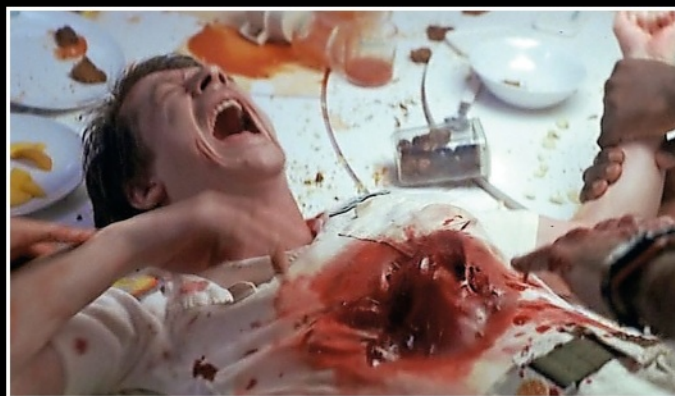
ROBERT RODRIGUEZ

DIRECTOR: SIN CITY, FROM DUSK TILL DAWN



"My favourite moment was the chestbuster scene in *Alien*. When I saw that I was a kid watching a completely different movie at a drive-in theatre. My mom let my brother and I climb on top of the van to watch and said 'Don't look at the other screen.' So of course I looked at the other screen. *Alien* was playing on the screen next to our PG fare, and I turned over and looked, right when that scene was happening. It was the first time I saw it, the first way I saw it, and it made me instantly want to go see the whole movie. I think that probably had the most impression on me of any sci-fi or horror moment."

SFX SAYS: Until *Alien* the monsters were always on the outside. They were the things you waved a crucifix at or pumped with silver bullets. The genius of this scene is that it places the horror on the inside - it rips the horror right out of us, in fact, in all its gory nastiness. What makes the scene? John Hurt's thrashing? The unholy birth metaphor? Or maybe the way it ends on the face of Ian Holm, stunned silent with the knowledge that now there's *nowhere to hide*...



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2 AVENGERS ASSEMBLE

"Puny god!" The Hulk owns Loki

SFX SAYS: Generally we disapprove of senseless violence. But hey, for a smackdown between a big green rage monster and a Norse trickster god we're willing to make an exception. And, frankly, Loki's had it coming, so to see him pounded into the flagstones turns us all into blood-crazed grannies baying at the side of the wrestling ring. The clincher, of course, is the

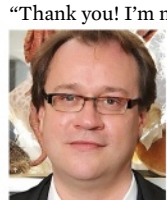
moment Hulk pauses, inspects his victim, wonders if he's suffered enough, decides that no, this little snot can never suffer enough, and promptly mashes him into the rubble once more. And then he walks away, every inch the torn-trousered bad ass, tossing the line "Puny god" over his mighty shoulder like some gamma-spawned Arnie. We like your style, big man.

1 DOCTOR WHO

The Doctor and Rose say farewell at Bad Wolf Bay in "Doomsday"

SFX SAYS: Revisionists would have you believe that *Who* was always a show with emotional impact, but barring a couple of companion departures that didn't really become true until Russell T Davies. His most heart-destroying contribution was this scene, in which a holographic projection of the Doctor talks to a tearful Rose on a Norwegian beach (actually Southerndown, South Wales), with the signal cutting out just before the slow-coach can declare, "I love you". It's a moment everyone can identify with because, as Davies put it, "There's an echo of every loss you've ever had." We've all had to bid farewell to someone we care about even if it *wasn't* forced upon us by the threat of universal destruction and this moment perfectly encapsulates the agony of break-up.

RUSSELL T DAVIES

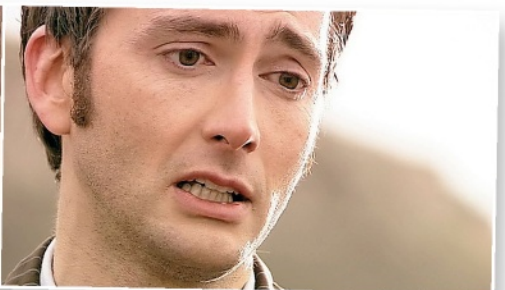


"Thank you! I'm not often speechless, but that's quite astonishing. All I can remember about that day is everyone rushing like mad to get it finished because the tide was coming in. Camille Coduri had to stand on wooden planks in case she sank. But what a cast – David and Billie are simply magnificent. All directed with joy, energy and madness by Graeme Harper. I'm genuinely surprised that it means that much to people, after all this time, and thank you to everyone who voted."

DAVID TENNANT



"I remember worrying on the day we shot this scene that as I was actually a projection from inside the TARDIS my hair shouldn't be blowing in the wind. That seemed terribly important at the time and although we didn't find a solution to it, it bothered me for weeks. Then I saw the finished scene and of course all that matters is the end of the Doctor and Rose's story. Russell had weaved some glorious magic for two seasons and it all came together so perfectly in this scene that people still talk to me about it with misty eyes all these years later (and I suspect they always will.) Murray Gold created some heart-stopping music that accentuates the misery and Billie is just breathtakingly good. I feel very lucky to be standing on that beach, with my hair flying around, in amongst all these brilliant elements. Whatever else I do and wherever else I end up, this will be a moment I will be forever proud to look back on. Thanks for having us at number one."



THANKS SFX READERS FOR VOTING US #1

BBC

DOCTOR WHO



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INCLUDING THE SPECIALS
ON BLU-RAY



THE DAY OF THE DOCTOR
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DOCTOR WHO
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Quentin Tarantino's *SF FAVE*

The movie motormouth tells Joseph McCabe what sci-fi rocks his world

ACCCLAIMED FILMMAKER Quentin Tarantino likes watching movies almost as much as he enjoys writing and directing movies. And he's watched a *lot* of movies. So it's not easy for Tarantino to select his favourite science fiction films – or his favourite sci-fi TV shows for that matter. But that didn't stop *SFX* from trying to get some answers out of the Oscar-winning auteur when we spoke with him recently...

What's your favourite science fiction film?

► Hmmm... That's an interesting question. It'd be easier for me to pick my favourite sci-fi director – Ishiro Honda. He's done 27 sci-fi films. That's why I can't pick one! Ishiro Honda created an entire universe. Before there was the Mighty Marvel Universe there was the Toho Monster Universe.

What's your favourite sci-fi or fantasy television show?

► I guess it'd be *Star Trek*. But the more interesting question would be what would be my third favourite show, because everyone's gonna say *Star Trek*. Once you get that out of the way [laughs]...

So would *The Twilight Zone* be your number 2?

► I don't consider *The Twilight Zone* sci-fi... Well, I guess it is. But I don't count anthology shows. I mean you have to have a series. You have to have a cast of characters. My second favourite... Well, I'm not ranking them, but the *Logan's Run* show was a really cool show. That was a really good show. The Harlan Ellison episode ["The Crypt"] was really terrific. *The X-Files* was a magnificent show. I used to love to watch *The X-Files*. What else... I'm always kind of a whore as far as all this goes... *Night Stalker* was actually one of my favourites. In fact when I was a kid I actually liked *Night Stalker* more than *Star Trek* – the *Night Stalker* TV series. *The Night Stalker* TV movie is fantastic too.

Do you have a favourite sci-fi or fantasy book or novel?

► Not really. I don't like reading sci-fi.

How about your favourite sci-fi or fantasy guilty pleasure?

► See, I'm not guilty about

any of my pleasures. If I like something I make a case for it.

Are there any science fiction works that you think are underrated or deserving of more attention?

► Okay, that's a good question. Tobe Hooper's *Lifeforce* is a really good movie that wasn't recognised enough in its time. When it comes to sci-fi movies... If you ask me, I actually think the greatest moment of *Star Trek* ever is *Star Trek II: The Wrath Of Khan*. That is the finest hour of *Star Trek*. And obviously *Close Encounters Of The Third Kind*. That would actually probably be my favourite sci-fi movie. The Spielberg movies are fantastic. But again, going back to Ishiro Honda – *Rodan*, *War Of The Gargantuans*, *The Mysterians*, *Monster Zero*, *Destroy All Monsters*, the original *Godzilla*... I want models. Fuck CGI. I want models [laughs]! **SFX**

Is it okay if we now start to call Tobe Hooper's *Lifeforce* a cult classic?



Dastardly plan-making in *The Wrath Of Khaaaaaaaan!*



Logan ran for a further 14 episodes on television.

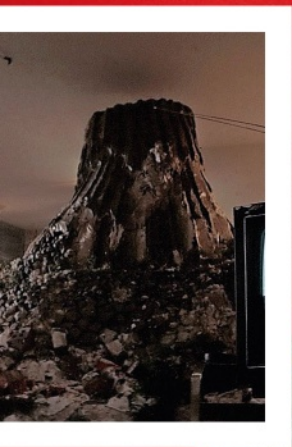


Monster mash courtesy of Ishiro Honda's toy box.




Making a mountain out of mud in *Close Encounters*.


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CARRY ON DOCTOR


EVILS OF THE UNIVERSE BEWARE! THE TIME LORD'S ON HIS WAY. HERE'S THE LOWDOWN ON THE TWELFTH DOCTOR'S FIRST ADVENTURES... ● WORDS BY NICK SETCHFIELD


 Series eight of *Doctor Who* hits this August. New tsar of the TARDIS Peter Capaldi promises a "100% rebel Time Lord" and there's set to be a spiky touch of old school Gallifreyan about this incarnation. "He goes back to being the trickier version of the Doctor, the fiercer alien warrior" showrunner Steven Moffat tells *Radio Times*. "He's not a human being, however much he larks around pretending he is. He is different and it's time to stop play-acting. He's not apologising, he's not flirting with you – that's over." So, no more snog box...


 Take note, cosplayers: Capaldi's look will vary as the series goes on. Wardrobe mutations include a moth-eaten black jumper and a selection of darker shirts. He also gets to sport an orange spacesuit, as worn by the Tenth and Eleventh Doctors.

 Jenna Coleman returns as Clara. The Impossible Girl also rocks some new looks in this run, from a medieval maid to a 1920s flapper, complete with chic bob cut.

 There's a new recurring character. Samuel Anderson (*The History Boys*, *Emmerdale*) joins the show as Danny Pink, one of Clara's colleagues at Coal Hill School. There's a fan-pleasing symmetry to this – Ian Chesterton and Barbara Wright, the Doctor's first human companions, were teachers at the same school.

 Mark Gatiss says that Capaldi will have "an exciting and disturbing debut". This post-regenerative caper is set in the Victorian era and sees the return of Strax, Jenny and Madame Vastra, the mismatched 'tecs known as the Paternoster Gang. Look for the Doctor in a nightshirt, riding an out of control horse, and some intrigue in the docks...

 The first two episodes are directed by rising auteur of Brit horror Ben Wheatley, best known for such blackly distinctive fare as *Kill List* and *A Field In England*. "It seems to me the episodes that we're doing now seem more like classic *Who*," he tells *io9*. "We're going back to that style." Another big-screen talent helming two episodes is America's Rachel Talalay, who gave us *Tank Girl* and *Freddy's Dead: The Final Nightmare*.

 Steven Moffat writes episodes one and four – at least. Returning writers include Phil Ford, co-writer of "The Waters Of Mars", whose episode two promises to take us "behind enemy lines". Mark Gatiss writes the third episode, splicing *Who* with the legend of Robin Hood, while episode five is penned by *Sherlock*'s Stephen Thompson and hurls the TARDIS to "a strange and puzzling planet". Gareth Roberts ("The Shakespeare Code", "The Unicorn And The Wasp") gives us episode six.



Spot the historical anomaly and win a no-prize!



Madame Vastra may get tongues wagging again. Including her own, no doubt.



Will Tom Riley rob the rich and give to the poor...?



Let's presume the Doctor wasn't after a day's sunbathing...



If you're a schoolteacher named Mr Pink no wonder you want to travel to other planets!

Episode seven brings new blood in screenwriter Peter Harness, the man who's adapted Susanna Clarke's *Jonathan Strange And Mr Norrell* for the BBC. Harness promises a significant injection of "WTF?" with this one while Moffat calls it "intense and emotional" and "a great, ambitious, challenging script", with a shiver of early Tom Baker era darkness. Even more intriguingly, this story finds the Doctor returning to the scene of an old adventure, only to discover "sinister changes since his last visit" (always the way, eh?). Location filming took place amid the volcanic glory of Lanzarote. Episode eight, meanwhile, is "a sparkling script" by Jamie Mathieson, who, fittingly, gave us *Frequently Asked Questions About Time Travel* in 2009.

Big-name guest stars include *Primeval*'s Ben Miller as "a storming villain" in the Robin Hood romp, *Ashes To Ashes* star Keeley Hawes as Ms Delphox, a powerful banker with a dark secret in episode five and funnyman Whovian Frank Skinner in episode seven. And look out for Grammy award winning singer-songwriter Louisa Rose Allen, alias Foxes, making her acting debut and giving us a song, too...

We'll leave the last word to the mighty Moff: "Monsters of the universe, the vacation is over." **SFX**

HALLOWEEN



APES ARE

THE NEW **PLANET OF THE APES** FILM IS READY TO EXPLORE.
YOUR TOUR GUIDE IS JOSEPH MCCABE

MAN VERSUS NATURE. IT'S A battle that's raged since life began. And it's a battle that was waged both on and off screen in the making of *Dawn Of The Planet Of The Apes*.

The sequel to 2010's surprise smash hit reboot, *Rise Of The Planet Of The Apes*, *Dawn* follows a small band of human survivors of the first film's doomsday virus – played by Jason Clarke, Keri Russell, Kodi Smit-McPhee, and, as their leader, Gary

Oldman – as they struggle to co-exist ten years later with a society of chimpanzees, gorillas and orang-utans, led by Caesar (*Rise*'s hyper-intelligent primate protagonist played by Andy Serkis) in California's Muir Woods. That struggle was mirrored by director Matt Reeves's decision to forgo the security of studio sound stages and shoot most of the 3D mo-cap film on location in often rainy weather in Vancouver and New Orleans.

"When I was first presented with the story, it wasn't *this* story," says the *Cloverfield* helmer as he takes a break from post-production to chat with *SFX* in Beverly Hills. "The apes

were further along in their development. They spoke. They were much more conversant in a way that was far beyond where I wanted to go. What I found so delicious in *Rise* was watching Caesar's development, watching him struggle to articulate. It reminded me a lot of my son. Because there were times when I looked at my son, who couldn't speak at the time, but I could see he wanted to. It was that struggle."

For Reeves, who's already signed on to co-write and direct the series' next instalment, the journey to the original *Planet Of The Apes* makes the trip worth taking. ➔



"We all know that it becomes *Planet Of The Apes*. So don't go there too fast. Because the fun of it is not what the ending is, but *how* that is the ending. When you do that the story becomes psychological and philosophical... One of the things that I was interested in doing was in *not* starting in the city, which was a post-apocalyptic world. Because I feel like there's so many post-apocalyptic movies these days. In *Cloverfield*, I was part of one, the beginning of a post-apocalypse. Obviously that would be a feature of the story, but I wanted to see the ape world. I was interested in the tribal side of it. A kind of exploration that felt like *Apocalypse Now*, something very mythic, going into the woods in a way that felt like the jungle, or moving into the heart of darkness."

THE GREAT OUTDOORS

To Reeves' surprise, Twentieth Century Fox agreed to support his vision, provided he could meet the studio's release date. Refusing to play it safe, Reeves then announced he would shoot the film – the biggest motion-capture production in cinema history – almost entirely outdoors.

"I wanted obviously to continue in the ape point of view, to continue in that emotional exploration of what it was to be Caesar, and that was only gonna get more complex given this story. So I wanted the production design, the light, all of that kind of stuff, to be at a higher level of reality. To get the uncanny feeling of watching something that somehow felt and looked utterly real. The first movie shot probably 60, 70% on the stage. Which makes sense for a motion-capture movie, because there's a lot of equipment that goes along with that. I wanted this movie to have the inverse of that. We probably shot 85% on location.

"In order to be in the woods, I wanted us to be in the weather. I wanted us to embrace all of that. So we went there knowing it would rain, knowing that we would have motion-capture cameras, 3D cameras – which is basically two cameras in a very heavy rig that has to have a crane to lift it – all of that equipment on a rainy hillside, freezing cold, with fibre-optic cable in the dirtiest conditions. Everything we were doing made no sense except that it told the story we wanted to tell. The weather and the light and the location would only make the CG part of it feel more elemental, more real, and increase the power of what we were exploring."

While Reeves was leading his crew, Serkis found himself, much like his character, leading a strange-looking band of brothers through hills and trees, clad not in fur but motion-capture suits.

"I suppose people do look to me for my experience," shrugs Serkis, who's joined Reeves today in speaking with *SFX*. The actor has evolved from one-of-a-kind specialist – having starred as Gollum, King Kong and the title role in this summer's *Godzilla* – to the world's foremost master of motion-capture performance.

"I really believe in the art and craft of performance capture," Serkis tells us, "as a next-generation storytelling tool. I've started



Arguments over who had the bigger dots were starting to get out of hand.



The man from Del Monte he says BAD APE!



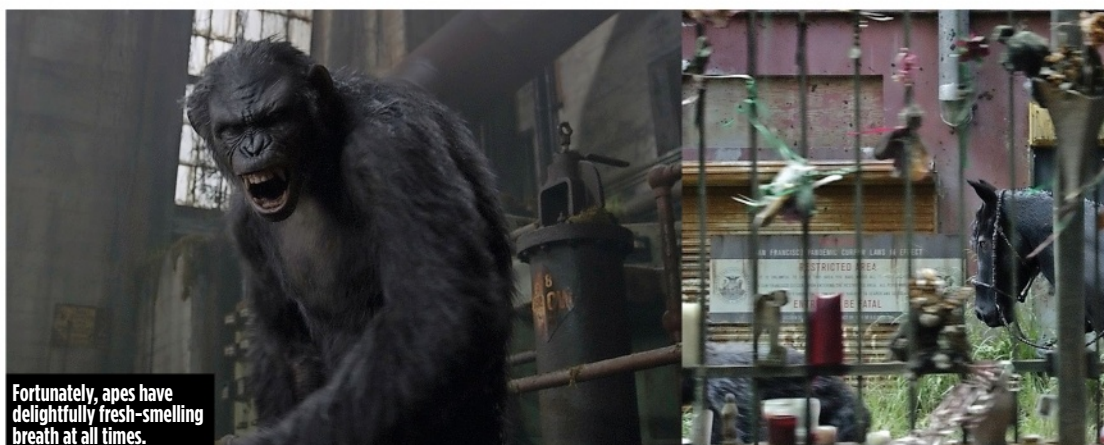
"EVERYTHING WE WERE DOING MADE NO SENSE EXCEPT THAT IT TOLD THE STORY WE WANTED TO TELL"

a company, the Imaginarium in London, which is a laboratory for furthering the art and craft of performance capture and everything that it has to offer. Not just playing humanoid characters but characters of a much more abstract nature across film and television and videogames and in the live theatre arena. I've loved it as a tool because it's so liberating and offers up a sense of freedom. Also I'm getting older. I'm in my fiftieth year. I'm a father and I have three children and they're all growing up. So I suppose with age comes responsibility. But I think if I was going to lead a society it probably wouldn't be too different to the way Caesar does – being empathetic but leading naturally and inclusively in an egalitarian way."

Serkis describes Caesar as "more evolved" from when we last saw him at the end of *Rise*.

"He's managed to bring all of those apes together, all the different species together.

But he has memories of being brought up with humans, so he doesn't despise them. He's not prejudiced against humans in the same way that other apes might be, and some with good cause... In the first one it starts off as a human story and becomes an ape story. This sort of resets the balance, and it's equally a human story, about their desperation, their need to survive. It's about a family on both sides. That's really the emotional heart of the whole film. It's about two separate families trying to survive with the knowledge that there is going to be conflict. Caesar is trying desperately to stop the conflict from escalating into all out war. With his emotional intelligence and the emotional intelligence of some of the human beings, particularly Malcolm, played by Jason Clarke, they manage to seek each other out as a way of stopping the impending destruction from happening."



Fortunately, apes have delightfully fresh-smelling breath at all times.



Management's team building courses were getting more extreme every year.

Aside from issues of family and philosophy, Reeves – a lifelong fan of the original *Planet Of The Apes* films – was inspired by the saga's striking imagery.

"As a kid, a gorilla on a horse was the craziest thing I'd ever seen. You had all that crazy, eerie juxtaposition. An ape with a gun on a horse? That's a pretty powerful iconic image. So we absolutely wanted to do that. But, again, we wanted to show the *how* as much as possible."

The director says his own search for answers prompted him to modulate his film "between emotional identification with the apes and absolute terror at the potential for what could go wrong at any moment.

"Imagine if you had a movie where you'd been telling a story from inside the zoo and you were watching the way the apes played and it's kind of emotional and has the warmth of their interaction, but then suddenly you told the point of view of someone who is a human being, who went into those cages, and there were wild animals all around them. Suddenly it's that sense of the other. Suddenly

it's that sense of the beast in them. Suddenly that world is not so inviting. It's terrifying and it's mythic and primal and elemental and hopefully really, really scary."

If Reeves himself is scared – by the responsibility of furthering Caesar's story in a third film – he shows no sign of it.

"We know the Planet of the Apes is the Planet of the Apes and not the Planet of the Humans and the Apes. This film is that moment that says, 'This could have been Planet of the Humans and Apes. There was a chance. There was a path.' Except we know it didn't go that way. So the idea of where it would go after this is, as we continue to move in that direction, how does that test Caesar and these characters? Caesar who has connections in the human world and the ape world. How does that reconcile when things start to get darker and darker? So the story will continue to move in that vein and explore those questions." **SFX**

Dawn Of The Planet Of The Apes is released by Twentieth Century Fox on 17 July.



Shortly after, the horses rose up and overthrew their ape oppressors.

You had to queue all night for good One Direction tickets.

SURVIVAL STORIES

Gary Oldman and Keri Russell on life among the primates...



Were you familiar with the original *Planet Of The Apes* films?

OLDMAN: I can't imagine growing up without [Roddy] McDowall. It was part of the appeal. The script is very good, and it was a great opportunity to work with Matt [Reeves]. But you're also going into something with a history and a pedigree. To be a part of the family of *Planet Of The Apes* I thought was cool.

Is your character a political leader?

OLDMAN: We came up with this idea that he was perhaps in law enforcement. And he comes with his own baggage, because of the loss he's experienced in the last ten years, as everybody has. He doesn't want to be President. It's "We need someone to take charge." "Well if no one's gonna put their hand up I'll do it."

How would you describe this film's theme?

RUSSELL: It's about family. Ultimately they're just two groups of people wanting to protect their families. It's a right that everyone deserves and everyone understands and relates to. Can they survive in the same space?

OLDMAN: They don't want real estate. It's not Putin. It's benign. Initially it's not confrontational... But everything just changes with family. It's all we have at the end of the day.

What's it like acting opposite guys in motion-capture suits? Is it weird?

RUSSELL: When Matt had spoken to me about doing this I said, "I just don't know if I can do it. These grown men wearing tight grey unitards with dots on their faces, making ape noises..." The first day of shooting, they're coming over the hill, all these guys in grey unitards, growling and jumping. But the truth of Andy's performance is so strong as he heads towards you, that you're there. You meet it.

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DARE YOU PLAY- TIMELINE OF

It's a mind-melting
race through monkey
movie madness!

WORDS BY CALUM WADDELL
ART BY PAUL CEMMICK

START

Blast off in new
space exploration
programme - move
forward two spaces
(*Planet Of The Apes*)

Three talking apes land
in LA, 1973 - move
forward one space
(*Escape From The Planet
Of The Apes*)

Virus wipes out cats
and dogs. Take ape
as servant - move
forward two spaces
(*Conquest Of The
Planet Of The Apes*)

Get caught up in
Caesar's revolution -
miss a turn
(*Conquest Of The
Planet Of The Apes*)

Virus kills the bulk of
mankind - miss a turn
(*Dawn Of The Planet
Of The Apes*)

Become a
primatologist in
a remake - move
forward two spaces
(*Rise Of The Planet
Of The Apes*)

THE APES!

Walk into a cave of underground mutants - move back two spaces
(Beneath The Planet Of The Apes)

Escape the destruction of Earth. Land in LA, 1973 - move back 56 spaces
(Escape From The Planet Of The Apes)

See ruins of Statue of Liberty. It's Earth! Miss a turn
(Planet Of The Apes)

Land in '70s TV version. Get cancelled after one series - move back four spaces
(TV series)

Detonate a nuclear bomb. Earth explodes - miss a turn
(Beneath The Planet Of The Apes)

The writing of the sacred scrolls - move forward four spaces
(Battle For The Planet Of The Apes)

Land in Tim Burton's remake. Leave the game
(Burton remake)

Zoe Saldana

The *Avatar* and *Star Trek* icon conquering new galaxies with the Guardians

WORDS BY NICK SETCHFIELD PORTRAIT BY JILL GREENBERG

As a wise amphibian once said, it's not easy being green. Just ask Zoe Saldana, enduring a daily four-and-a-half hour make-up rite to emerge as Gamora, the jade-hued heroine of *Guardians Of The Galaxy*. She may be a sword-packing cosmic killer – and adopted daughter of the fearsome Thanos – but on set today she's assaulted with powdery brushes on a seemingly minute-by-minute basis. In person Saldana is sleek, forthright, saltier than you imagine and endearingly quick to share expert advice on decent burger joints (“Five Guys are alright but the Shake Shack, holy shit, it's like slap your mama good”). Marvel's warped space opera is her latest interstellar franchise after *Star Trek* and *Avatar*. “I don't think it's something that I purposely was thinking about doing,” she smiles. “Like ‘You know, this summer, man, you ought to do another sci-fi!’”

BIODATA

OCCUPATION: Actress
BORN: 19 June 1978
FROM: New York
GREATEST HITS: *Star Trek*, *Star Trek Into Darkness*, *Avatar*, *The Terminal*, *Colombiana*
RANDOM FACT: Torres, the character she played in *The Terminal*, was a Trekkie.

So who's Gamora in the Guardians universe?

She's an assassin. She turns, and by having this relationship with these Guardians she grows a conscience. All of a sudden her desire, her purpose is to be righteous, to do what's right.

You've been in some other big SF franchises. How does this differ to anything you've worked on before?

Well, I'm green – that's very different! It presents its challenges with the technology, obviously, even though

I've worked with motion capture and I've been in films like *Star Trek* which is a lot of CGI. I've never had to work with characters that aren't actually there so it's interesting. It's very challenging. Sometimes better stories and richer characters, especially for women, are set in space. If that's where I need to be, and it prevents playing someone's girlfriend, I will be there.

Are you glad you're playing such an empowered character?

I'm very happy. I'm very intolerant of sexism and playing irrelevant female characters. If I don't matter to the story, to the solving or the saving of the day, then why the fuck am I here, because it's no reflection of any woman that I know or the woman that I am. I tend to attract – and I guess these directors are attracted to – strong people that believe in an equal share.

You get to do some comedy as well as the kick-ass stuff. Did you enjoy that?

Yeah, but it's so funny – I don't think I'm funny! I really don't. Every time I'm talking I'm fucking being serious and people laugh at it! But James was like, “Oh my god, that's hilarious, keep going with it!” I never find the comedy. And I've done a couple of comedies. I'm just a serious, intense person.

People say this is a risky project but everyone on set today is really confident. Are you?

I'm not. I don't like to speak so soon. I don't ever want to appear as an arrogant person. I have every hope for this movie to do well because it is different and that's what's special about it. I'd rather be with the pioneers that are willing to take those risks, and if we go down we go down together. I was in *Avatar*, for the love of god, and nobody knew what we were going to do.

Do you feel confident in these leather catsuits you're wearing?

Are you kidding? This suit makes me know that at 35 my ass is still like “Okay!” [laughs] We're past crossing lines here in the most healthy, beautiful way possible, where you get great compliments and you feel “I still got it”.

We know Chris Pratt was on the protein shakes. Have you tried to alter your physique too?

No. I think I can safely say I'm okay with that. I've kept in a place where I'm fine. I don't want to fuck with my body like that. I'd rather shoot myself in the foot. That's not invalidating what Chris Pratt has done. He's done something absolutely marvellous.

Does Gamora have a specific fighting style?

When I said yes to the movie I shared a moment with a friend who's a painter from Mexico, and her latest exhibit is this documentary that she did with a Picasso painting and this bullfighter. This bullfighter is doing a dance, the death dance. As I was watching it I kept stressing about “Who is Gamora?” I'm like, “Oh my gosh, she's a bullfighter!” She's a female, too, so she's seducing whatever prey she's about to kill. That's what a bullfighter does, they seduce the bull and the bull, willingly almost, throws himself to his own death. So that I thought was really interesting and kinda sexy. **SFX**

Guardians Of The Galaxy is released on 31 July.





"Growl, don't roar, darling!" Irvin Kershner tells a Wookiee his motivation.



Lucas, Hamill and Guinness, the Jundland Wastes, 1976.

REBEL MEMORIES

As *Star Wars* fever returns, *SFX* opens the Skywalker family album for some Force-filled flashbacks...



These are the droids they're looking for.

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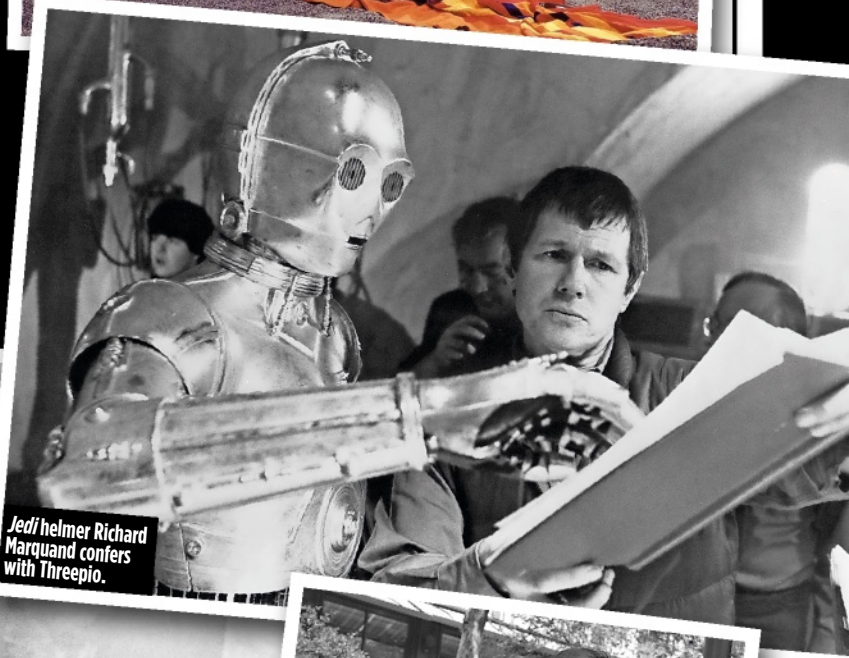
"Who's scruffy lookin'?"
The gang get smart at
the *Empire* premiere.



Promoting *Jedi* in '83.
Dark side of the Force
not pictured.



Fast times at Jabba's
palace as *Blue Harvest* shoots.



Jedi helmer Richard
Marquand confers
with Threepio.



Somehow Peter Mayhew
always got top billing.

THE WACHOWSKIS HAVE flung filmgoers into the far-off future and the distant past, into the worlds of graphic novels and anime, and into the very heart of dreams and nightmares.

Their next epic, the space operatic *Jupiter Rising*, flips their most celebrated effort, *The Matrix*. For where *The Matrix* plunged its viewers inward, *Jupiter* takes audiences straight to outer space. Where *The Matrix* featured a male protagonist destined to lead his people from the tyranny of a dystopia, *Jupiter* focuses on a female saviour. And where *The Matrix*'s champion was a superman, *Jupiter*'s titular heroine is a normal human being. Well, not *too* normal. She is, after all, played by Mila Kunis.

"My character never knew she was destined for anything," says Kunis when *SFX* sits down to speak with the star in Los Angeles. "Never. She kind of gave up on the idea of having a higher purpose than what was given to her."

She's joined today by her co-stars Channing Tatum and Sean Bean, who play Caine and Stinger, both of whom help Kunis's Jupiter realise a destiny beyond the menial labour she performs on Earth. As it turns out, both men are just a little bit more than human.

"I'm what's called a splice," says Tatum, who has the face of a footballer and the eager heart of a fanboy. "I'm a genetically engineered human. My DNA is human and what would be a wolf on other planets. I was at a very high-ranking militaryish standing, and I did something that basically got me dead-landed, put on this planet and left for dead. I get taken off of that planet and hired to find her because I have a unique ability to be able to track a single gene through the universe. I'm given her gene, so I find her."

"He sniffs me out," laughs Kunis.

"Stinger was a good friend of Caine's until he got into trouble," explains Bean of his character. "I kind of stuck up for him. We got wings, which are precious to us as military fighters, part of our makeup. Once you commit a serious offence your wings are removed. So it was a massive thing. I was exiled to a small place on Earth in the middle of nowhere. My character evolved from the bee. So I have certain attributes, certain skills. The thing with being half bee is his eyes are a thousand times quicker to register. It makes him an excellent fighter... He has lots of bees around him, all over his house. He's got honeycombs growing everywhere, on his piano. That's where he feels comfortable, with his family in a sense. He lives a normal life with his daughter, about whom he says [she's] 'the only good thing I've done.' She falls ill, and that's what makes him think, 'I better try and get some help for her.' Because she relies on a special nectar in order to stay alive. So that's his main concern, the life of his daughter."

"Then Caine starts knocking on his door," says the Sheffield-born actor. "He's like, 'I don't need all this again,' and they have a big fight. A John Wayne/*Quiet Man* kind of thing. Because I've not forgiven him. I stuck up for him and put my neck on the line for ➔



Channing Tatum and Mila Kunis quite literally team up for the movie...

SPACE



TWO OF THE MOST
DARING FILMMAKERS
IN SCI-FI ARE TAKING
US ON A NEW TRIP
NEXT YEAR, REPORTS
JOSEPH McCABE



him. He feels guilty about that. I was kind of a mentor, a father figure to him in the military, and I regarded him as the best fighter, the best military fighter who ever lived. He's an extraordinary talent. That's how the story starts. He's forced reluctantly to go back with Caine. Then we meet Jupiter."

"This kid is kind of a badass," says Kunis, pointing her thumb at Tatum. "Who comes from a different world to save me, so to speak. He's hired to take me and show me real life, and what the world really is outside of Earth, in space. He's hired by one of my relatives. He comes and rescues me from a horrible situation and puts me on this very long journey, and through this journey they find respect for one another and he kind of breaks through all her walls that she has built up."

"And a lot of walls in general with my face," laughs Tatum.

START OF THE TRIP

Caine and Jupiter's journey begins the moment they meet – starting with an eight-minute long chase sequence that throws aliens and spaceships into downtown Chicago. Codenamed "Fifty-Two Part" by the film's crew, it was by far *Jupiter Ascending's* longest sequence to shoot.

"My character's like, 'Hey, nice to meet you,'" says Kunis. "Then this happens... It was in the script every single day for six months. Every single day we shot a part of it. For 200 days of production."

Tatum shakes his head at the memory. "There was this one scene of 'Fifty-Two Part' where we shot it and rehearsed it for three months. We shot different versions of it. We finally nailed it. It's an unbelievable stunt. And I'm not even sure it's gonna make the movie. It's by far the coolest thing that I've gotten to do yet. And just one of the coolest things in this movie that I got to do. It took us three months to get it right."

"Every day," adds Kunis, "it was, 'Get this harness off me!' You're so bruised and battered by the end of the day you really can't even feel your own ribs, so you do want to get it off. Does it feel good to face your fears and jump 80 feet from a crane? Yes. Would I do it again? Noooo... I've done it, I'm good. But if I was to ever fly through buildings at 35 miles an hour I'm glad I got to do it on his back."

Tatum laughs. "Oh man. There is nothing that I don't really know about the girl. When you're stuck to someone – like, *literally* stuck to someone – for seven months... I know it all – the good, the bad, and the ugly."

"There was a point" says Kunis, "where we were actually filming in the middle of Chicago in the streets, and we were in one harness and the camera was in a different harness. And because you can't control where you're going – the harness shoots you really quickly and you're flying – I was going headfirst into the camera. It was either gonna be my head or the camera. I was attached to this gentleman, and he kicked the camera out of the way. Out of the blue. Like a real-life superhero."

Tatum smiles and shrugs. "We were really going 40 miles per hour down [Chicago's] Lower Wacker, so we're about 40 feet off the ground and just being whipped at the ground, into the camera. The crane was too far out, because [the crew] can't really tell. The directors keep going, 'Push it a little further.' We can only tell."

Despite such frights, and a film both actors describe as the most physically challenging they've ever worked on, the two praise the vision of filmmakers Andy and Lana Wachowski.

"It's a Wachowski film," says Kunis, "so everything's rooted in politics and current affairs. There's nothing superficial or out of this world. The human aspect of this film is very much rooted in Earth and the politics that are happening at this time."

"And they're not hiding any political meanings," explains Tatum. "There's nothing to make you say, 'That's George Bush!' That's not what it's about. It's more that you just understand the tropes of the political ideas in the film."

Kunis nods. "It's about human consumption, and about how everyone is so self-centred on Earth and just consume everything, whether it be actual consumption – as in food and nourishment – or consumption in the sense of information and superficial items. It's all that. And it's also about destiny."

Lest audiences fear *Jupiter's* carrying a heavier load than she or her film can bear, Bean is quick to assure us there's still plenty of fun to be had.

"Near the end we're in these spaceships, me and Channing. We get into these very fast one-man spaceships that fire away like in *Star Wars*... That's exciting. It wasn't at the time – it was just someone at the studio pushing us, saying 'Look up there and then look up there.' But then I saw that particular sequence, and I just thought, 'Wow, it makes us look amazing. I never thought I'd be flying in spaceships!' I've never really done a sci-fi film. I did *The Island*, which was set in the future. But this is *total* sci-fi. Everything is make-believe or created. *Lord Of The Rings* was more mythical, with horses and armour and old fables. But this is hard-hitting, and the bits I've seen look groundbreaking, like some kind of head trip that takes you into this weird world."

"One of the most unique things about this film," says Tatum before he and his cast mates depart, "is that Jupiter is the chosen one, but it's not like Neo, who has all these crazy superpowers. She has a different, more human superpower in a way. That's basically to be the good person and the good soul that she is. That's what makes her special." **SFX**

Jupiter Ascending is released to cinemas on Friday 6 February 2015.

"I JUST THOUGHT, 'WOW, IT MAKES US LOOK AMAZING. I NEVER THOUGHT I'D BE FLYING IN SPACESHIPS!'"

Doona Bae: happy to be taken for a ride.

Sean Bean is Stinger – and we're hoping that gun is made from Sheffield steel.



So that's where crop circles come from.



Channing Tatum is Caine – and not a lot of people know that.



Get ready for a space opera with truly spectacular notes.

WACHOWSKI WOWS

Five times the sci-fi-loving siblings took our breath away...

THE MATRIX

▶ Ah, Bullet Time... It's hard to imagine a world without this classic digital effect, capturing the movement of objects at speeds well beyond the limits of human vision. It made its debut in the Wachowskis' 1999 cyberpunk Keanu Reeves-starring gamechanger.



THE MATRIX RELOADED

▶ 2003's action-heavy *Matrix* sequel gets a lot of flack for its near-omnipotent hero, but the film made its mark in visual effect designer John Gaeta's virtual camera process, dubbed "Universal Capture" – which allowed for sequences like the Burly Brawl.



V FOR VENDETTA

▶ The Wachowskis served as producers of this 2005 James McTeigue-directed adaptation of Alan Moore and David Lloyd's comic book, but their handprints are evident throughout, as are their anti-totalitarian politics. The activist group Anonymous adopted its iconic Guy Fawkes mask.



SPEED RACER

▶ For their 2008 adaptation of the classic anime, the Wachowskis shot for the first time in high-definition video, and developed a process by which a shot's foreground and background were given equal focus, thus reproducing the look of the Japanese cartoon.



CLOUD ATLAS

▶ Spanning six different time periods, from 1849 to an incalculably distant future, the Wachowskis' 2012 adaptation of David Mitchell's novel (co-directed by Tom Tykwer) casts its stars in multiple roles transcending race and gender, including Halle Berry as an Asian man. Now that's what you call creative casting...



Joe Abercrombie

The Brit fantasy author tells us why he's turned his hand to YA fiction

WORDS BY JONATHAN WRIGHT PORTRAIT BY JOBY SESSIONS

Even by the blood-splattered standards of epic fantasy, Joe Abercrombie writes novels where the visceral business of steel on flesh and bone is never more than a few pages away. To say the least then, it was something of a surprise when *SFX* first learnt that Abercrombie was working on a young adult trilogy. Are you sure?

"I wrote six books, six big, chunky adult fantasy books of a similar sort of tone: gritty, dark, cynical, violent," Abercrombie says solemnly as he chats over a coffee, "and I thought now's the time to write some gritty, dark, cynical, violent YA books." And then he laughs.

In truth, the story of how Abercrombie came to write *Half A King*, the first instalment of his YA trilogy, begins with Nick Lake, an editor at HarperCollins, asking Abercrombie if he'd thought about writing

for younger readers. Looking around for a potential subject, Abercrombie saw a child with a disability in one of his hands while out at soft play with his own children.

"It just occurred to me how difficult that was, the challenge to do the soft play the same way the other kids were," he says. "And then I started thinking how much more difficult it would be to grow up in a warrior society where your worth as a man was defined by your ability to stand in a shield wall, which was so vital in Saxon and Viking society."

So was born Prince Yarvi, "the second son of a very warlike king" and a boy who "can't hold a shield, can't draw a bow, can't pull an oar, or do any of the things that are expected of a man in society". When we first meet Yarvi, he's an apprentice to a minister, essentially expected to fight. He's a lad who never expects to take power.

"He's expecting to give up his birthright and never have anything to do with authority or command because he's unsuited for that, he feels," says Abercrombie. "Then his brother and his father are killed, and he's forced to take the throne." But being in charge isn't easy: "Very quickly things unravel, and he's plunged into difficult positions and has to survive on his wits."

How did Abercrombie find the right tone for a younger readership? After all, life was comparatively cheap back in what you'd technically call the olden days. In part, he says, it's the editor's job to tell him when he's gone too far, but he confesses to making the violence less explicit and cutting back on the swearing. Besides, he says, YA books these days often deal with dark themes: "They tackle very difficult stuff, they can be morally

ambiguous, they can be challenging."

Whatever the technical challenges, it seems he's overcome them to judge by comments from those who have read the novel. A certain George RR Martin has given a pre-publication quote, as has Robin Hobb. Two other volumes – *Half The World* and *Half A War* – will follow in 2015.

None of which is to say that Abercrombie has given up on the First Law books. Rather, his detour into YA has been at least in part about recharging his batteries, "keeping myself interested creatively". In 2017, he says, we can expect the next volume in a series that began back in 2006 with *The Blade Itself*.

The new book – or possibly books, he talks about the possibility of a trilogy – will focus on a new generation. "The standalones [*Best Served Cold* (2009), *The Heroes* (2011) and *Red Country* (2012)] have moved time on, 20-30 years, and so the central characters of this trilogy will be children, or in the same generation, of some of the characters from First Law." The books, he adds, will also move the world on technologically.

"I've always been a bit frustrated by the kind of medieval sandboxes you get in epic fantasy sometimes, these worlds that never seem to change or develop their medieval, chivalrous anachronisms," he says. "In the real world, real history, conflict arises out of technological change and social change and great upheavals in the nature of things. Change, constant change. I want the feeling that my world is growing and changing."

This doesn't mean we should expect airships. "There will be an industrial sense to it possibly, but don't say steampunk," he smiles.

Looking further ahead, there may even be a TV series based around the world of the novels. There are "guys... in a room" developing a series, says Abercrombie, with studied vagueness. But don't hold your breath. "It's so ephemeral, a lot of this stuff," he says. "People will take it on, do what they can with it, and if they can't make headway it maybe drifts back to you, and then goes to someone else."

Ironically enough, the success of *Game Of Thrones* may even be a hindrance here because "people don't want to be seen to be doing the same thing".

In truth, Abercrombie doesn't seem too bothered by this. His business, he points out, is creating books, he can't afford to get distracted by television. As the father of a growing family, he adds, he's considering getting an office in town, somewhere without internet access where he just writes. A monastic cell? "Yeah, a monastery, that'd be good," he replies. **SFX**

Half A King is published on Thursday 3 July.



BIODATA

- **OCCUPATION:** Novelist
- **BORN:** 1974, Lancaster
- **FROM:** Bath
- **GREATEST HITS:** The First Law sequence immediately found an audience and, arguably, did much to make more established writers look anew at fantasy.
- **RANDOM FACT:** Joe Abercrombie is very good at strategic board games.



THE CITY ON THE EDGE OF FOREVER

One of *Star Trek's* greatest ever episodes has an extraordinary story behind it, as Stephen Jewell discovers

"STARDATE: UNKNOWN..."

As soon as Captain James T Kirk makes that chilling log entry, we know that we're venturing far beyond the final frontier. The penultimate offering of *Star Trek's* debut season, "The City On The Edge Of Forever" has often been proclaimed as the show's greatest episode. Awarded the 1968 Hugo Award for Best Dramatic Presentation, it's also among the most controversial. While the script is credited solely to Harlan Ellison, it was drastically rewritten by producer Gene L Coon, story editor Dorothy "DC" Fontana and *Trek* creator Gene Roddenberry, as well as the original author himself. Consequently, the final version that was first broadcast by NBC on 6 April 1967 bore little resemblance to how it was first conceived. Incensed by the savage treatment that his work had received, the famously principled Ellison gained some early vindication when his first draft was the recipient of the 1966-67 Writers Guild of America award for best teleplay.

"It has been 50 years since I wrote the script," Ellison tells *SFX*. "It was before *Star Trek* went on the air for the first time. I was one of the first writers hired, before they had established the characters."

Along with Theodore Sturgeon, Richard Matheson, Norman Spinrad and Robert Bloch, Ellison was one of several established SF writers approached to contribute to *Star Trek's* first two seasons. He had written over 100 short stories and articles in the late 1950s before moving to California – where he still lives – in 1962. Apart from *Star Trek*, Ellison also contributed to shows such *The Flying Nun* and *The Man From UNCLE*. With the exception of his celebrated *Outer Limits* episode "Demon With A Glass Hand", it is "The City On The Edge Of Forever" that has proved to be his most enduring work for the small screen – even if until recently the only way that audiences could experience his original vision in all its uncut glory was by reading the printed teleplay, which was first included in Roger Elwood's 1976 collection, *Six Science Fiction Plays*, before being repackaged as part of *The Harlan Ellison Collection* in 1996. Now IDW

are turning "The City On The Edge Of Forever" into a five-issue comic book miniseries courtesy of the *Star Trek: Next Generation/Doctor Who: Assimilation*² team of writers Scott and David Tipton and painted artist JK Woodward.

THE ORIGINAL AND BEST?

"You're English and you know the phrase 'dead chuffed'," says Ellison. "Is that about as high as you can go in terms of praise? If so, I am dead chuffed. This adaptation is even more spectacular than I could have ever hoped for or wanted it to be. The dream that I originally had, which is in the script, which has been published as the book *Harlan Ellison's Original Teleplay of The City On The Edge Of Forever* has been used as the basis. At IDW, they used my original script – not the aired version, which is very different. Even though I won the Writers Guild Award for it, I was never satisfied with it because I never thought that it was up to what I had dreamed up originally. This graphic novel is the dream I had, enhanced."

Only the second time that *Star Trek* had dealt with time travel (after DC Fontana's "Tomorrow Is Yesterday"), "The City On The Edge Of Forever" sees Captain Kirk and Mr Spock journeying back through the centuries in pursuit of a crazed Dr McCoy, who has inadvertently shot himself full of a potentially lethal stimulant, Cordrazine.

However, in the original script, the pair hunt down a brand new and much more malevolent character in the shape of Richard Beckwith, who as IDW writer Scott Tipton notes, "gives the story something it totally lacks in the filmed version, which is an antagonist."

Ellison's original story opens with Beckwith, a ruthless drug dealer, selling his fellow Enterprise Lieutenant JG LeBeque a lethal overdose of the Jewels of Sound, a highly addictive and illicit Jillkan dream-narcotic. Sentenced to death for his crimes, Beckwith is ➔

Joan Collins' Edith and William Shatner's Kirk: doomed to lose each other.







Those uniforms are gonna have to go...



"This place is dull. Let's go to 1930s New York!"



What do you love most? Spock's hat or Kirk's jacket?

escorted by Kirk and Spock to an apparently dead planet, intending to execute him. There they encounter the omniscient Guardian of Forever, a nine-foot tall ancient humanoid who has been tasked with protecting the Time Vortex, a cosmic gateway to the past. After the Guardian warns Kirk about the dangers of meddling with events that have already happened, Beckett escapes through the Vortex, triggering a chain reaction of historical alterations that have a devastating impact on the present day. After the Enterprise is memorably turned into a pirate ship called the Condor, Kirk and Spock resolve to travel back to 1930s New York City, the actual City on the Edge of Forever, arriving a week before their quarry.

NETWORK RESTRICTIONS

As he writes in the printed edition's introductory essay, Ellison was advised by representatives of NBC's network continuity department that "drugs – even something as clearly a

fantasy construct as the Jewels of Sound – could not be permitted on a show that was airing so early in the evening. Further, there is a killing on board: one crew member kills another. I was told that was nixed because no one onboard the starship Enterprise could be a bad guy."

Ellison took exception to that edict, insisting that "it always struck me as nonsense that the network would try to pass off a space battlecruiser of that size, with many hundreds of people, without a few rotten apples in the barrel. Just the rigours of space exploration should have made *somebody* go bananas. But no, they didn't want to shatter the silly myth that all TV heroes are just that: heroes. I was going for some reality, but the network inordinately gets uptight about such stuff."

In later years, Gene Roddenberry erroneously insisted that "Harlan had Scotty pushing drugs on the Enterprise", even though James Doohan's irascible Chief Engineer Montgomery

Scott doesn't actually appear in Ellison's script. Now five decades on, surely today's TV executives wouldn't react so sensitively to such contentious material? "That may be true," Ellison admits, grudgingly. "The world now, 50 years after I wrote 'The City On The Edge Of Forever' is exactly what I predicted it would be and what other people in the genre of speculative fiction [predicted it would be]. Not sci-fi, not faux cinema bullshit – but people who were actually looking at the future like Arthur C Clarke and Eric Frank Russell. Both of them were British. They sat and talked with me and said 'Here's what's going to happen.' But even they did not grasp what I am having to come to grasp every day of my life... That the world has become television. The world that I dislike intensely is everything that is on your internet, your laptop, your television. It does something that nothing in the history of human creation has ever done previously. It was never done by hominids crawling around the Bayeux caves, it was never done in books, music, dance, ballet or in cinema until it was done on television. And it is this: they devised a sitcom format that is essentially three lines. Television now tells you what it is going to tell you. Then it tells you what it is telling you. And then it tells you what it has told you."

FOREVER AND EVER

Harlan Ellison talks IDW's adaptation of "The City On The Edge Of Forever"

"Scott and David Tipton, who have adapted my script, have spoken to me on multiple occasions. I'm always just a telephone call away for anybody who is working on my work. Scott mostly has called me to ask some very minor questions because the script has been published, and it's all there. Every camera shot, every line of dialogue, every look that a character has. Under the name of a character, it will say things like 'looks pensively away'. There will be an actor's prompt. The way I was taught to write scripts by Robert Bloch, you put in all those things to help the people who are doing the actual real work. If there's a camera angle and you want to show something, you say 'pan camera left to such and such'. Everything is in the script. If you read it, as the director, the producer, the actors, the gaffers and everybody else did when they were presented with it, and then close your eyes, you will see in your mind's eye everything that I saw in my mind's eye that I could put on the page."





Maybe the copper was expecting Stan and Ollie.



Yesterday's technology of yesterday as seen from tomorrow.

Ellison may have been “A master of words” but DC Fontana claims in her afterword to “The City On The Edge Of Tomorrow” that Ellison’s otherwise “brilliant” script would have been better suited to an anthology style programme like *The Outer Limits* than a continuing series like *Star Trek*. “As the reader can readily see, the plot problem (the change in history) is brought about by characters who are strangers to the audience, LeBeque and Beckwith,” she writes, also pointing out that after its initial appearance, the Enterprise’s intriguing alternate incarnation the Condor is only briefly glimpsed again. Citing budget issues, Beckwith and LeBeque were excised from the script by Gene L Coon’s second draft. With the producers wanting to take advantage of DeForest Kelly’s vibrant chemistry with William Shatner and Leonard Nimoy, it was decided that Leonard “Bones” McCoy would become the unfortunate victim of his own medical procedure, inadvertently falling on his own syringe after the Enterprise is rocked by a time ripple. According to Fontana, “DeForest Kelly’s role had become more important because his warm and gently humorous portrayal of Dr McCoy balanced the logical Spock and the volatile, action-oriented Kirk.”

LOVE IS BLIND

The other significant revision was to place increased emphasis on Kirk’s brief but deeply felt relationship with Great Depression era social worker Edith Keeler, the focal point of the time rift hinted at by the Guardian. The doomed lovers previously don’t set eyes on each other until the third act but now Kirk meets Edith almost immediately after he and Spock fetch up in the past, after seeking refuge in the mission she runs. Played with charm and dignity by a then-33-year-old Joan Collins, Scott Tipton believes that the essence of the character herself remains consistent. “I feel like the Edith Keeler as Harlan conceived her made her way to the filmed version mostly intact,” he says. “Sure, she has some slightly wordier speeches, but her inherent nobility

and humanity was conveyed pretty strongly.”

Ellison maintains that the televised conclusion was also a cop-out. Instead of Kirk stoically standing by as Edith is tragically killed in a traffic accident, he had envisaged a distraught Captain, all too willing to sacrifice existence itself if it could have saved his beloved from an early death. “At its heart, there’s no question that ‘The City On The Edge Of Forever’ is a love story,” says Tipton. “It’s about a man who loves

“The world that I dislike intensely is everything that is on your TV”

a woman so much, he’s willing to give up all creation for her – or is he? There’s a different dimension to the original teleplay in terms of what the characters are willing to do in order to accomplish what they feel is necessary. It can be striking and harsh in places, and definitely surprising.”

“William Faulkner said ‘the past is not dead, it is not even the past,’” says Ellison, reflecting on the half a century that has passed since he wrote “City”. “I’ve done 80 years of what other people think is spectacular work. I know it is as good as any Harlan Ellison could ever have done it. Not as good probably as Alexander Dumas, Victor Hugo or Shirley Jackson could have done it. But it’s the best Harlan Ellison could do at whatever age Harlan Ellison was when he did it.” **SFX**



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COUCH POTATO



Left to right: Ian, Nick, Catherine, Dave B, Ade and Jordan.

PHOTOGRAPHY BY DAVE CAUDERY

Issue One

The team take to the Couch in celebration of *SFX*'s launch in 1995

Cracking the spine on a first edition of *SFX* magazine is like leafing through history itself. Launched at an unsuspecting public 19 years ago like a cheerful geek missile, who would have suspected that 250 issues later we'd still be sitting here, drinking tea and calmly mocking our earlier decisions? *Tank Girl* on the cover! Reviews graded A+ and B- like school reports! A thing called Couch Potato where the staff just sit around and watch movies! Oh. So today we gather at the editor's country mansion to study things that appeared in issue one of the magazine. We've taken something from every section – reviews, news, features – and that means the unenviable task of seeing if our first cover star from back in May 1995 has stood the test of time.



Tank Girl (1995)



The big thing in 1995 was... well, it was *Judge Dredd* wasn't it? But for some reason the world's hottest new sci-fi mag launched with a picture of Lori Petty on the cover.

DAVE: I honestly don't remember there being a buzz about this film. At all.

JORDAN: Why was it the cover feature?

IAN: It turned out to be shit but given Jamie Hewlett's comic it was quite a trendy thing to report on.

NICK: You can imagine film and music mags at the time going with a leftfield movie choice. Nowadays mags don't take risks like that, but *SFX* probably wanted to launch with something punky and unexpected.

DAVE: I guess it's a statement

of intent – "this is not like traditional sci-fi mags".

ADE: I remember other options for the launch included a Dalek with a stars-and-stripes design on it.

DAVE: That picture made it on to page 34!

NICK: Issue three was the Riddler from *Batman Forever*. I think that's when the mag started to really figure out what it was doing.

DAVE: I dunno. Nineteen years later and we're still trying to figure it out. The movie starts with high energy comic art and then cuts to the Australian desert. A woman in a gas mask is riding an ox with neon markings on it.

NICK: That looks like a rave bantha being ridden by Gwen Stefani.

IAN: I'd love to see just one local wander onto set and look completely baffled by this nonsense. A narration by helium-voiced Lori Petty tells us about the mutant ➔



kangaroos and how they're raiding the authorities who control water and power and...

ADE: Never trust a film that begins with a HUGE info dump.

JORDAN: Apart from *Blade Runner*.

CATHERINE: And *Star Wars*.

Some dull scenes are punctuated with panels from the *Tank Girl* comic. They're bright and fun.

JORDAN: It's rare to see a film adaptation actually using panels from the book.

NICK: They could have just done a whole cartoon, you know.

CATHERINE: Yep, that would have been PROPERLY faithful to the original.

Malcolm McDowell's villain

"Seriously, where is the tank? At the moment this is a mislabelled product"

arrives at last, brutalising henchmen and smashing up his own HQ in a temper.

NICK: It's like Billy Idol's grandad giving a sermon.

JORDAN: This feels so *Austin Powers*. McDowell's character kills one of his minions with a device that sucks out all the water – then he drinks it.

NICK: Actually that was cool. McDowell is always good value, whatever he's in.

CATHERINE: Even *Star Trek Generations*?

NICK: Okay, apart from *Star Trek Generations*.

Tank Girl's camp is raided by the



Water and Power stormtroopers. She's just in the middle of explaining why "dickwad" is a better swearword than "buttsmear" when they strike...

IAN: Dickwad and Buttsmear – the least successful DC superheroes ever.

DAVE: Those are such '90s insults aren't they? Do people still talk like that?

A very young Naomi Watts appears playing Jet Girl and one of the guards sexually intimidates her. Tank Girl kisses her and the man, offended by their apparent lesbianism, runs away.

NICK: Does the comic have undertones as nasty as this?

IAN: I think there's a lot of nudity in it, but this is all really uncomfortable. I hope Jamie Hewlett and Alan Martin got a shitload of cash and ran.

NICK: It's a miracle *SFX* survived after championing *Tank Girl*.

CATHERINE: It wasn't out yet – people didn't know, it probably seemed exciting.

DAVE: Seriously, where is the tank? At the moment this is a flagrantly mislabelled product.

When she finally gets an armoured vehicle, the *Shaft* theme plays while she caresses its gun barrel.

CATHERINE: This is too subtle. I don't get the subtext.

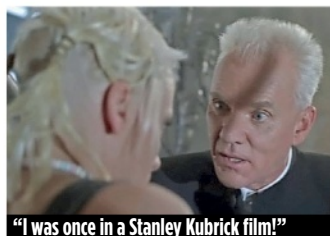
Thank god for some more animated comic panels. They're infinitely more enjoyable than the live action and possess a sense of anarchy missing from the rest of it.

IAN: It kinda wants to be *Sex And The City* for the '90s grunge scene...

NICK: But it's not. That sounds great. What we're watching is painful.

DAVE: For reference, this was also reviewed in the issue and a certain Mr Dave Golder gave it a B-.

IAN: Should have had an F – "See me after class."



The Dark Crystal (1982)



Time for a much-loved fantasy from the creator of the Muppets. A thousand years ago,

apparently, the great crystal cracked giving rise to the beaky Skeksis and the hippy-like wizards called Mystics.

JORDAN: The crystal shard is not actually that "dark", I'm saying.

We've been sold a lie all these years. **NICK:** Hang on! This came out in 1982, not 1995.

DAVE: We're watching stuff that appeared in issue one of *SFX*, and there was a retrospective on Jim Henson's Creature Shop in that issue.

CATHERINE: These models are legendary designer Brian Froud's work.

IAN: That's not production design – somebody's just emptied a Hoover bag.

NICK: Apparently the first edit of this had no English dialogue and no subtitles. But the test audience hated that so they had to go back and add dialogue, trying to match what the puppets were gibbering in their made up language.

IAN: Like a *Magic Roundabout* scenario?

CATHERINE: Could we get Jamie Hewlett in to do some animation to explain everything, instead?

The mystic is sending young Gelfling Jen on a mission to seek the crystal shard and bring it back before the Great Conjunction.

ADE: There's always a quest.

CATHERINE: A quest to find some kind of plot.

NICK: Fantasy solutions are always so linear. You need to fix this crystal with this one shard that only you can do at this specific time because

you're the chosen one. How can I relate to that? It's board game plotting.

IAN: Meanwhile, is a Gelf like a MILF?

ADE: A PILF?

Gentle reader, a conversation follows about the ethics of puppet sex, which you are better off not overhearing. Fast-forward to the death of the chief Skeksis, who crumbles away in bed like a cross between Yoda and Emu.

NICK: Just off set is Lord Grade going, "WHAT are you spending my money on?"

IAN: "I raised the Titanic, you know. AND NOW THIS!"

The Gelflings are riding long-limbed gorilla things when they are attacked by clacking dung beetles.

JORDAN: You know when you watch something and you just wouldn't want to live in that world, not even a day trip.

IAN: It's so leaden and creepy, I just want Fozzie Bear to rock up and lighten the mood.

The Great Conjunction happens and the crystal lights up, just as the wizards shuffle into the main chamber where they meld with the Skeksis and transform into tall beings of light, or something.

NICK: Oh, dear god... It's like the entire film's just had a hippygasm.

DAVE: Come on, the puppets are amazing. That's why they were featured in the mag!

NICK: But the story is drivel. God, I hate pompous fantasy. Kill them all!

And on that note, we speedily turn our attention to the magazine's news section; it instructs us to watch something slightly more science fictiony, much to Nick's unfiltered relief.





Alien: Resurrection (1997)



The fourth *Alien* film was but a twinkle in SFX's news section's eye back in 1995.

There's a piece on page 10 of issue one about what was known so far about Ripley's return. It wasn't even called *Resurrection* then. Today, we dig out the DVD to see if the years have been kind.

DAVE: This was written by Joss Whedon.

IAN: I don't understand how cloning Ripley is bringing back the creature – it doesn't make sense; cloning Ripley wouldn't bring back her dinner, would it?

Hang on. Winona Ryder's in this. Ian delivers a heavy sigh.

IAN: I can barely speak. At this phase, she topped my list of "most attractive women in history".

CATHERINE: The film's got a really cool cast. People with fascinating faces, not too "Hollywood".

JORDAN: All the characters in this film are complete jerks, it's almost like a skewed version of *Firefly* where the crew is there but they're all horrible to each other. It'd be interesting to know how much of Whedon's script ended up on screen.

NICK: It was a really brave choice of director too, to give a massive franchise to this French guy who did off-kilter art-house movies like *City Of Lost Children*. Which I love... The captive aliens make their appearance...

DAVE: They are way too slimy and drippy in this film.

IAN: They like baby oil, don't judge. Brad Dourif's scientist is kissing the lab window as a slick black

creature bumbles about inside. When the aliens escape, he goes in to investigate – and is grabbed.

CATHERINE: He deserved that.

NICK: It's like a public information film. "Here's what you must never do in space."

Talking of which, Ripley has discovered the room full of deformed clones of herself.

JORDAN: Sigourney said this was the scene that made her sign on to this sequel.

A clone begs "kill me"... so Ripley burns her with a flame-thrower!

DAVE: Jeez, what about a quick bullet in the head?!

From fire to water: our intrepid alienonauts head to the lower decks – which are flooded.

DAVE: Do you think this is the waste? They're swimming through the piss tanks.

JORDAN: Actually this is amazing, so well made. There are 15 minutes of this film that, no matter what else, look stunning. It took three weeks in a tank to make this bit, apparently.

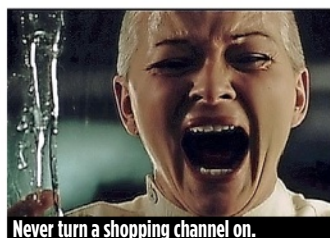
Ron Perlman shoots the alien – but then takes his gun to a pesky little spider too!

JORDAN: That's hilarious. It could have come from Whedon or the director, couldn't it?

IAN: If we lived in a gun culture, I'd definitely shoot spiders. And wasps.

At the end of the film, the new alien hybrid attacks, but its innards are sucked out into space through a cracked window.

IAN: Gross – like a meat firework. Everybody goes "ewwww" which is as good a sign as any that some comfort TV is needed.



The X-Files: "Pilot" (1993)



A TV show that would, like *Buffy* and *Doctor Who* later, become a significant ingredient in the SFX pie. Here, issue one of the magazine boasts a VHS (VHS!) reviews section and in one corner of that is the *X-Files* box set. We dig out the pilot; Ade starts singing "Mulder And Scully" by Catatonia, but it takes us ages to set up the aspect ratio of this old show on Dave's new-fangled telly...

NICK: These menus are the scariest thing I've ever seen.

IAN: If we don't get these aligned, Deep Throat will be Wide Throat. Finally we get it up and running. Scully walks into the FBI building.

CATHERINE: What the hell is she wearing?

DAVE: The costume department seems barely out of the '80s.

NICK: This is long before she was on the cover of *FHM* in her smalls.

Ade spots Cigarette Smoking Man.

ADE: And long before the indoor smoking ban.

JORDAN: Nicotine Patch Man doesn't have the same ring to it. The FBI chief asks Scully if she is familiar with an agent called Fox Mulder.

JORDAN: She should say, "Is he a fox?"

IAN: "Yes, he's a great profiler but he insists on ripping up bin bags round the back."

NICK: SFX really owes its success to this show. It was before *Buffy*, before cult sci-fi really took off. There was no real internet. Fans came to the mag to read about these guys. Mulder is introduced, in the darkness of his office, looking at slides. He drones: "The FBI has

labelled this an 'unexplained phenomenon'."

ALL OF US: "Mahna mahna, do-doo do-doo-do."

Our dynamic duo head to a funeral, and on the way back the electrics in their car go haywire, there's a slow motion effect, the screen shakes and fades to white. Mulder is excited, thrilled that nine minutes are missing. He thinks aliens have interfered with them.

DAVE: "My arse is sore! Yes! It's happened at last!"

They visit a hospital to look at the body of a man found in the woods. Scully inspects his big dirty feet.

CATHERINE: They've found a hobbit.

DAVE: This is just like *Scooby-Doo* but just the bits where Fred and Daphne go exploring. I don't think you could tell from this episode that it was going to last.

ADE: It wasn't until the Tooms episode that I was sold.

NICK: Nothing was resolved here, was it? I remember all the early episodes felt so ambiguous.

CATHERINE: In fairness it would have been a bizarrely short series if the whole mystery had been explained straight away.

Back at the FBI, the chief chides Scully for coming up with no real evidence.

NICK: ...and that will happen regularly for nine years.

On that cheery note, the SFX Couch team close the hallowed copy of issue one – now available for download on Apple Newsstand or Zinio, if you possess a 21st century-style digital device – and place it gently back on the shelf. Tonight we will not be partying like it's 1995. **SFX**



PENNY DREADFUL



What's happening in the world of horror movies this month...




This month I'm mingling the highbrow and the lowbrow, with *Theatre Of Blood* and *Frogs*; *Leprechaun 3* and Abel Ferrara's *The Addiction*; the Danish answer to *Let The Right One In* and a

bloke nibbling on a dog. Also this month: wilfully confusing movie titles. Guess which of these new films is a horror: *Miss Violence* or *Keeping Rosy*? Nope...




WHEN LESS IS MORE

 A few issues back I talked about how *Cheap Thrills* posed the question: how much would you have to be paid to eat a dog? Now in *13 Sins* (out 30 June), Daniel Stamm's follow up to his brilliant (except the end) mock doc *The Last Exorcism*, we're faced with a similar conundrum: how much would you have to be paid to eat a fly? I'm being facetious – *13 Sins*, where a man struggling with financial troubles gets caught up in an age-old game of increasingly horrific dares – is enjoyable, slick and clever. The trouble is it's less interesting than *Cheap Thrills*, which is also out in June. Could it be that the \$5mill budget (*Cheap Thrills* was made for 19k, *Last Exorcism* for \$1.8m), smooths off some of the edge? I'm

not suggesting that mini-budget is a virtue in itself (there is a LOT of bad budget-horror), but *Thrills* and *Exorcism* were packed with flair, while *13 Sins*, fun though it is, feels a lot like the other decent three-star horrors made for around \$3-5mill owning the market right now – *Sinister*, *The Possession*, *Dark Skies*, *The Purge* etc. Good but not great. Maybe the less money you have, the harder you have to work? The difference between eating a dog and swallowing a fly...


BECOME A FOLLOWER

 The Cannes Film Festival has drawn to a close for 2014. Known for its highbrow, four-hour euro-tomes, on paper it's not a horror haven. But every so often there's a breakout. This



year, everyone's talking about *It Follows*. Not a black and white philosophical diatribe (read on for more of this...), but a suburban, supernatural teen thriller, brand spanking new but with whiffs of *Halloween* and a subplot about sexually transmitted demons. Critics went mad for it, it's already been picked in the UK by Icon and a release is expected later this year. And keep your eyes open for Danish chiller *When Animals Dream*, which also wowed the *Croisette* – a lyrical, sensual, female-orientated werewolf story set in a small fishing community. *Let The Right Wolf In*, if you like.

HORRIBLE MIX-UP #1

 Two misleadingly titled horror movies coming in June. *Cold In July*, which sounds like a mawkish terminal illness

romance ("But darling, I'm so cold! And it's only July!"), and *Keeping Rosy*, which sounds like a quirky dramedy about an irrepressible pensioner ("Oh Rosy! What are you doing with that tortoise?!"). Not so... *Cold In July* is a noirish '80s style nail-biter based on the novel by Joe Lansdale and the latest from Jim Mickle (*Mulberry Street*, *Stake Land*, *We Are What We Are*). Michael C Hall (aka Dexter) plays a demi-mulleted family man who accidentally shoots an intruder, attracting the terrifying, stalkerish attention of the dead dude's dad (Sam Shepard). That's until private dick Don Johnson rocks up and turns everything on its head. Taut, effective, wry – it's one to watch for John Carpenter fans.

Keeping Rosy, on the other hand, starts out in the grand tradition of horror thrillers about ostensibly successful women who go a bit



DREADFUL OLD MOVIES

Now is the winter of his discontent! Vincent Price is the affronted Shakespearean thesp in Douglas Hickox's excellent 1973 horror satire *Theatre Of Blood* where an actor gets his own back on the critics who slated him, Bard-style. Unusual in that you know who the killer and the victims are from the start, the joy is in the poetic justice of the kills, the sparkly dialogue and the smart-ass Shakespeare gags. Re-released last month on Steelbook and Blu-ray, it's a work of art.

mental. Starring Maxine Peake and Blake Harrison (aka Neil from *The Inbetweeners*) it's gritty and well performed. Trouble is, it's all a bit humourless and plays like a TV drama. And not a delightful older lady in an over-sized hat in sight.

HORRIBLE MIX-UP #2

👤 Bizarrely also out in June, *Devil's Knot* and *Miss Violence*. The former sounds like a spooky found-footage possession movie, the second a frenetic, female-driven exploitationer. Wrong again! With *Devil's Knot* you're in for a Colin Firth-starring crime drama, boasting rubbish reviews, about the West Memphis Three (watch documentaries *West Of Memphis* or the *Paradise Lost* trilogy for better explorations of this case). Then with *Miss Violence* you can expect a particularly tough-going Greek political allegory which begins with the suicide of an 11-year-old. Not horror then, though it must be said this one's horrible nonetheless.

GOLDEN YEAR

👤 In case you hadn't noticed, this month's *SFX* is a

landmark issue. A celebration of all the hard work put in over the years and a time to reflect on some exceptional writing, erudite criticism and bags of creativity. Yes, it's my 43rd column. I know. I can't quite believe it either. Serendipitously though, it turns out my 43rd maga-versary happens to coincide with *SFX*'s 250th – its very first issue appearing in 1995. This was the year we saw *Candyman* say *Farewell To The Flesh*. Where the *Leprechaun* got its third outing, *Carnosaur* (whatever the hell that was) got its second, while Tobe Hooper continued to fuel the rumour that *The Texas Chainsaw Massacre* was a one-off, with *The Mangler*. Christopher Walken turned dark angel in *The Prophecy*, while Natasha Henstridge became a man-eater in *Species*. Best movie though, goes to Abel Ferrara's *The Addiction* – a wilfully pretentious black and white vampire movie which equates blood lust with drug dependency while exploring themes of good and evil via its philosophy student protagonist (Lili Taylor). Brave, weird, and worth revisiting.

Px



DREADFUL A-Z OF HORROR

Penny's monthly dictionary of doom

E IS FOR... ECO-HORROR

THE BAY

Barry Levinson, 2012

► Criminally overlooked mock-doc shocker about a coastal town overrun by infectious isopods mutated as a result of careless factory farming. Multiple strands build the picture of an impending eco-apocalypse – both personal and global. Directed by *Rain Man* Oscar winner Barry Levinson, bizarrely. Owes a few nods to *Piranha* and a few to *Threads*...



PIRANHA

Joe Dante, 1978

► Mutant beasts are an eco-horror staple from spiders to bats, bears, dogs, rabbits, birds, worms and chickens. My favourite (and I love Alexandre Aja's 2010 remake too), is Joe "Gremlins" Dante's genetically messed with *Jaws* pinch, where a strain of fish modified for warfare is released into a waterpark resort. Disgusting, fast, funny, fishy.



FROGS

George McCowan, 1972

► A pesticide-spraying, pollution-peddalling patriarch unleashes the wrath of local amphibians, birds, insects and reptiles in this ribbeting (sorry) *Birds* rip-off B-movie starring Sam Elliot and Ray Milland. Schlocky and cheap, but inventive and funny in its fauna-based demises, it's a "so bad it's good" favourite where revenge is a dish best served wriggly.

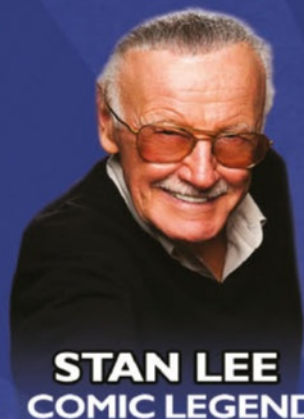


LONG WEEKEND

Colin Eggleston, 1978

► Overlooked Ozploitationer where a couple go on a camping trip where they destroy plants, drop litter and kill animals until nature starts to rebel. Plumps for slowburn realism rather than genetically mutated crab monsters and rivals *The Blair Witch Project* for unlikeable leads and ominous surroundings.





STAN LEE
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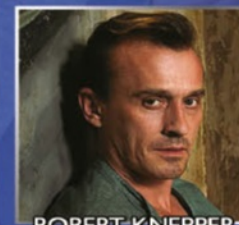
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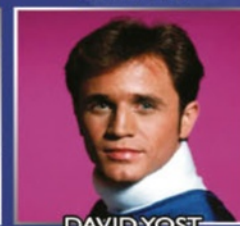
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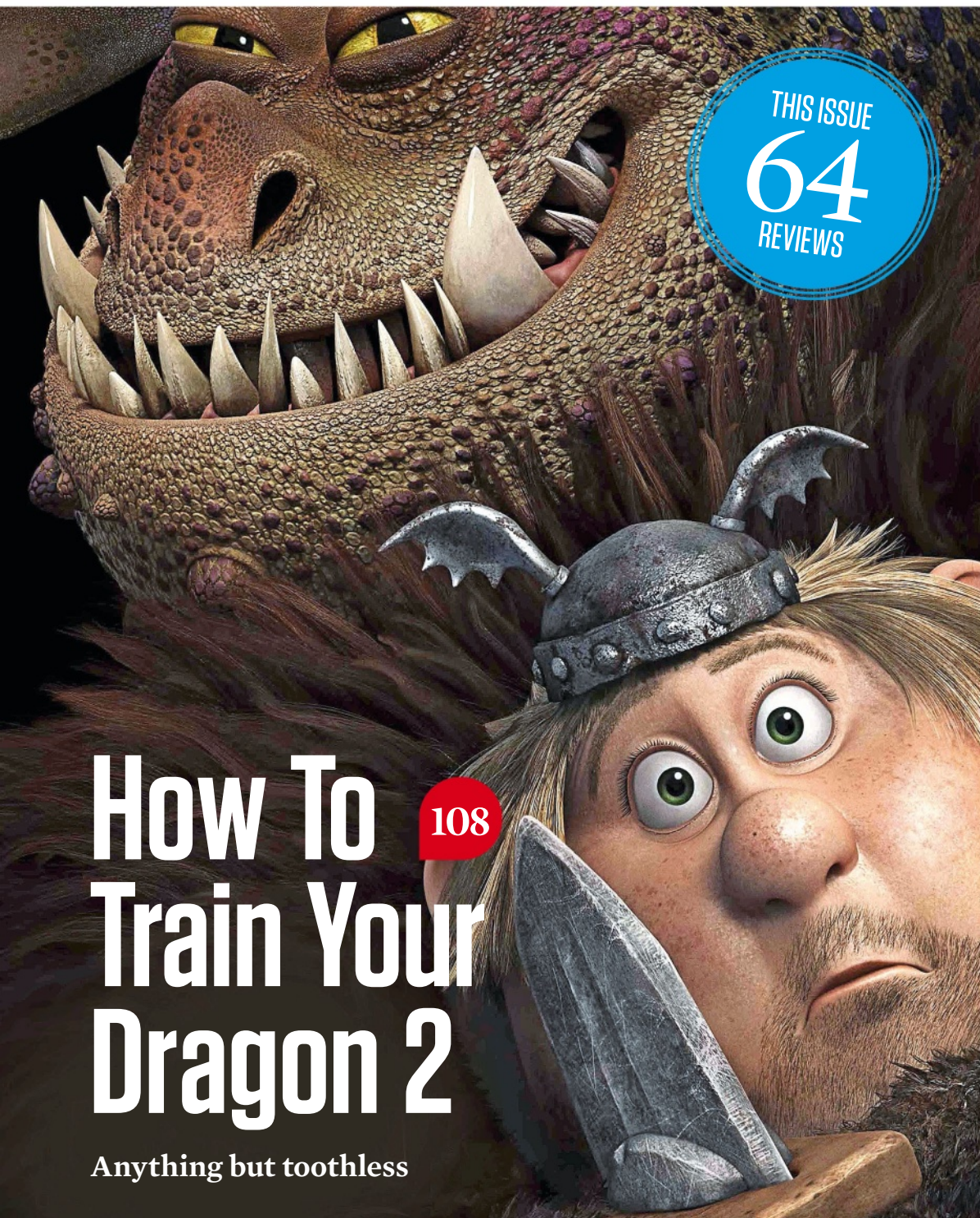
Guests subject to work commitments. Not all guests attending all days. Guests are charging for autographs.

Rated

edited by Ian Berriman

The best reviews section in the universe

★★★★★ Superb ★★★★★ Good ★★★★★ Average ★★★★★ Poor ★ Terrible



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Anything but toothless

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Half A King

Joe Abercrombie tries his hand at YA fiction in this tale of a weakling prince who must reclaim his position after being sold into slavery.

How To Train Your Dragon 2

DreamWorks scales new heights



Release Date: 4 July

PG | 102 minutes

Distributor: Twentieth Century Fox

Director: Dean DeBlois

Cast: Jay Baruchel, Cate Blanchett, Gerard Butler, Craig Ferguson, America Ferrara, Kit Harington, Djimon Hounsou

ONE OF THE FEW FAMILY-friendly animations to climax with its heroic protagonist suffering a potentially life-changing maiming, *How To Train Your Dragon* is rightly regarded as a career benchmark for DreamWorks, a studio better known for spawning goofily lucrative franchises (*Shrek*, *Madagascar*, *Kung Fu Panda*) than making bold artistic statements. It's ironic, then, that what was probably intended originally as a loss-leading stab at bettering the brand should now be placed in the position of being its saviour, the studio having suffered a series of bruising financial disappointments in the interim (*Rise Of The Guardians*, *Turbo*, *Mr Peabody & Sherman*) that leave it urgently requiring some box office coin.

The good news for CEO Jeffrey Katzenberg is that *How To Train Your Dragon 2* is up to the task at hand. Bigger, braver and even more visually rewarding than the original,

Extends the scope of its predecessor without sacrificing the charm, humour and excitement

with stunning scenes of mid-air action that will have you holding on to your seat arms for dear life, it's an ambitious attempt to extend the scope of its predecessor without sacrificing the charm, humour and excitement that made that so appealing. At the same time it's also far, far darker, with a dramatic development midway through that daringly tips a nod to the likes of *Bambi* and *The Lion King*. Not for nothing has director Dean DeBlois, flying solo now after the *Croods*-related departure of *HTTYD* co-helmer Chris Sanders, cited *The Empire Strikes Back* as a creative and tonal inspiration.

When we last saw gangling misfit Hiccup (Jay Baruchel), he had successfully brokered a peace agreement between the burly Vikings of Berk and the marauding dragons that had traditionally been their enemies, even if it did end up costing him a leg. *Dragon 2* begins five years later with one of the unlikelier results of that accord: a Quidditch-like game of dragon racing, in which sheep take the place of the Golden Snitch and the likes of Astrid (America Ferrara), Snoutlout (Jonah Hill), Fishlegs (Christopher Mintz-Plasse), Ruffnut (Kristen Wiig) and Tuffnut (TJ Miller) compete for the recognition of tribal chief Stoick (Gerard Butler, one of the few authentically Scottish voices to be heard in a film that features more than one duff imitation).

Hiccup, though, is nowhere to be seen, preferring to seek out strange new worlds and new civilisations with his loyal dragon Toothless on



the frontiers of Stoick's domain. What he finds is the one thing the first movie lacked: a formidable antagonist in the form of Drago Bludvist (Djimon Hounsou), "a madman without conscience or pity" out to take over the world with the help of his personal dragon army. What follows is essentially a war movie that pits the guile and gumption of Hiccup and his friends against Drago's vastly superior forces. But it's also a tale of reunions, with Hiccup getting support from a mysterious masked dragon protector named Valka (Cate Blanchett) who turns out to be... well, let's not give everything away.

The fact that Valka – amusingly described at one point as a "crazy, feral, vigilante dragon lady" – keeps guard over a sanctuary for

maltreated fire-breathers give rise to the movie's most eye-catching setpiece: a leafy paradise for swooping reptiles that recalls nothing so much as *Avatar*'s Pandora. Indeed, there's something of that film's tree-hugging politics in *Dragon 2*'s plot, which hangs on the notion of loving, peaceable creatures being turned into unwitting weapons of mass destruction. Central to this is the film's key innovation, a pair of enormous Alpha dragons with the power to control every other member of their species through scaly ESP. Reminiscent of the Kraken from *Clash Of The Titans* or some of the subterranean beasts from *Pacific Rim*, they are perhaps the most vivid examples of DeBlois's upping of the ante, even if their eventual dust-up does resemble



Dentists training school: day three.

something out of this summer's *Godzilla* reboot.

"Some might suggest this is poorly conceived!" mutters Stoick's right-hand man Gobber (Craig Ferguson) of the plan that Hiccup cooks up to thwart Drago's scheme. If anything, though, *Dragon 2* is as thought-through as it gets, DeBlois having only agreed to mount a sequel if it formed the midpoint of an overarching trilogy. Allowing Baruchel's character to age convincingly from a Harry Potter-style teen to a young man perched on the cusp of adulthood points to the forward-thinking of a franchise not content to rest on its laurels or trade off former glories. And then there's all the maiming, the losing of limbs and indeed life itself – a daring element that helps build a world in which actions have consequences and characters do not

necessarily emerge unscathed from near-death experiences.

Where the series goes from here is anyone's guess, and will no doubt depend on this film equalling or improving upon the first *Dragon*'s worldwide haul of \$494 million. (An attention-grabbing launch at the Cannes Film Festival may help, for all the embarrassment Ferrara endured at the hands of a prankster who crawled under her dress as she posed on the red carpet.) If nothing else, *Dragon 2* at least proves that DreamWorks has been able to shrug off its recent problems, delivering a sequel that should satisfy fans of both the first film and the Cressida Cowell book series from whence it sprang. It also features Kit Harington as the voice of a dragon trapper, an element that in itself should attract

fans of his *Game Of Thrones* character Jon Snow in their droves. (The British actor's heartthrob status does not go unremarked upon here, his character's bulging muscles turning Wiig's tomboyish tearaway into a quivering pool of jelly.)

Oh, and did we mention that there be dragons? Hundreds of the blighters in fact, DuBlois and his collaborators wasting no opportunity to introduce another variation of horned, winged and fang-baring critter into the mix. Not since Pixar's *Monsters University* have so many potential new toy lines been unleashed upon an unsuspecting populace. He's no fool, that Katzenberg. **Neil Smith**

? America Ferrara says her favourite part of voicing Astrid was the scene in which she got to mimic Jay Baruchel's drawl.

Fantasy Vikings

More of Our Friends In The Norse

DOCTOR WHO "THE TIME MEDDLER"

In this tale of 1066, renegade Time Lord the Meddling Monk plots to change the course of history by destroying the invading Viking hordes (well... four beardy blokes and a stock-footage longboat). Best bit: when the Doctor finds some Viking headgear and sarcastically cracks that it's not "a space helmet for a cow".

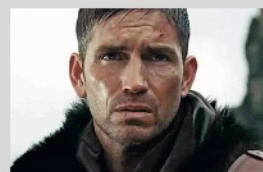


HIGHLANDER THE SERIES

Though he only appeared in one episode, Kanwulf the Destroyer occupies a significant place in *Highlander* lore: in 1624 he killed Duncan MacLeod's father, a clan chieftain. The immortal warrior got his own back 371 years later though, by beheading the bugger.

OUTLANDER

Vikings or monsters from outer space – who's the best? We know what Harry Hill would say. In this 2008 film set in ninth century Norway, warriors team up with Jim Caviezel's alien to hunt down the bioluminescent "Moorwen" that stowed away onboard his spaceship.



THE SAGA OF THE VIKING WOMEN AND THEIR VOYAGE TO THE WATERS OF THE GREAT SEA SERPENT

Pity the fleapit employees who had to spell out the title of this 1957 Roger Corman flick on the "Now Showing" sign.

TRUE BLOOD

Before being turned into a bloodsucker, Eric Northman was the feckless, womanising son of Viking nobles, more interested in shagging in the barn than preparing for his princely duties. That all changed when his parents were slaughtered by werewolves.



How she longed to wear a nice hat.



Maleficent

A Jolie good show



Release Date: OUT NOW!

PG | 97 minutes

Distributor: Walt Disney Pictures

Director: Robert Stromberg

Cast: Angelina Jolie, Sam Riley, Sharlto Copley, Elle Fanning, Imelda Staunton, Lesley Manville, Juno Temple

FOR THOSE WHO ARE

wondering, it's "Male-eff-i-sent". This is important, because in order for you to be able to spread the word about this film, you need to be able to pronounce it. And we really want you to spread the word.

Maleficent is good. You can forget all those recent big-budget fairytale film disappointments: *Jack The Giant Killer*, *Red Riding Hood*, *Snow White And The Huntsman*... All of them pale beside the sheer balls of this mega-budgeted fantasy, which not only brings to life one of the world's most famous fairytales but puts a new spin on it that almost improves upon the original.

The big draw is, of course, Angelina Jolie, and while it's bizarre to think that she's found the role of her life as the evil fairy who curses *Sleeping Beauty*, she has. She's simply marvellous, strutting around with wings, a pair of horns and preternaturally pointy cheekbones as though she's had them all her life (she hasn't, of course; we have the genius that is Rick Baker to thank for her looks). We follow her from girlhood, when she first meets the ambitious human lad Stefan, later played by Sharlto Copley, and watch in growing horror as she becomes more and more evil and lays *that* curse on his daughter, Aurora.

The irony is that as the bonny, lovely and loveable princess, Elle Fanning is a limp dishrag... although to be fair to the actress, it must be hard to play "perfect". And everybody pales into insignificance when they share the screen with Jolie, because you can't take your eyes off her: sexy, sarcastic and yet desperately vulnerable, her *Maleficent* is breathtaking.

Scriptwise, Linda Woolverton (no stranger to fairytales, having penned the screenplay for Tim Burton's *Alice In Wonderland*) has managed to make a fluid, compelling story that tweaks the original tale where it matters –

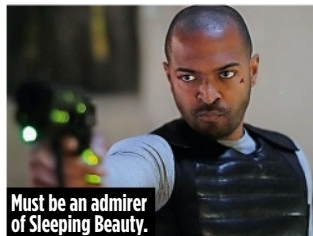
Sexy and sarcastic, Jolie is breathtaking

particularly when it comes to the handsome Prince – and there are moments when Disney's 1959 cartoon is homaged. But elsewhere this is a new beast entirely, and benefits from a surprising freshness.

The CGI becomes a little wearing, and you do find yourself wishing that the creatures of *Maleficent*'s forest were Jim Henson-esque puppets rather than pixels. But otherwise, *Maleficent* is magnificent.

Jayne Nelson

✎ The fairy godmothers (Staunton, Manville, Temple) trained with Cirque Du Soleil to perfect their acrobatics for mo-cap filming.



Must be an admirer of *Sleeping Beauty*.

The Anomaly

Noel's loused smarty



Release Date: 4 July

15 | 97 minutes

Distributor: Metrodome

Director: Noel Clarke

Cast: Noel Clarke, Ian Somerhalder, Alexis Knapp, Brian Cox, Luke Hemsworth

DOCTOR WHO AND STAR

Trek Into Darkness clearly weren't enough sci-fi for Noel Clarke, so here he is directing and starring in a futuristic thriller that's presumably something of a personal project for him. Do the rest of us really have to watch it, though?

Vampire Diaries star Ian Somerhalder is being frontlined in the advertising, but he's not in it half as much as Clarke. We first encounter Clarke's character, Ryan, when he wakes up in the back of a truck with a crying boy who claims he's been kidnapped. The befuddled pair escape from their abductees, making their way to a cemetery, but then Ryan zones out, apparently only able to live his life in ten-minute chunks before he's "reset" and wakes in another time and place. Understandably, he wants to find out why.

There are several problems with *The Anomaly*. Clarke perhaps sees himself as an all-action leading man in the Tom Cruise mould, and as a director in the Christopher Nolan mould, spinning a dynamic, brain-bothering sci-fi yarn – but, sadly, he's neither. As star, he lacks both the gravitas and physicality to carry the film. As director he struggles to maintain grip or to tell the story with drive, what with it effectively stopping and starting every ten minutes. Saddled with unsayable dialogue and variable special effects, it's rarely less than corny and hackneyed.

All in all it feels like someone watched *The Matrix*, *Minority Report*, *Inception* and others just before bed and then had this as a bad dream. **Russell Lewin**

✎ An in-film photo shows Noel Clarke's character with his ex-wife – and it's Mickey's Martha, Freema Agyeman!

COMING SOON

10 JULY

TRANSFORMERS: AGE OF EXTINCTION The Dinobots make their debut in the fourth film.

17 JULY

DAWN OF THE PLANET OF THE APES A decade on from *Rise Of The Planet Of The Apes*, humans and apes come to the brink of war.

25 JULY

EARTH TO ECHO Mysterious phone messages lead three boys to investigate an alien lifeform in this found-footage flick.

HERCULES Dwayne Johnson's legendary hero is pitted against a tyrannical warlord in Brett Ratner's action-adventure.

THE PURGE: ANARCHY The 2013 sleeper hit about a future USA where all crime is legal for one night a year gets a follow-up.

1 AUGUST

GUARDIANS OF THE GALAXY

Bradley Cooper voices a genetically engineered raccoon in James Gunn's movie of the Marvel superhero team.

MOOD INDIGO In this surreal film, Audrey Tautou's happy world becomes a hideous nightmare after she discovers a water-lily growing in her lungs.

15 AUGUST

AS ABOVE, SO BELOW Explorers of the catacombs of Paris are plagued by visions of their past in this found-footage horror.

THE ROVER Guy Pearce goes on the hunt for a gang of criminals in this film set in the outback of a near-future, dystopian Australia.

22 AUGUST

DELIVER US FROM EVIL Eric Bana's New York cop teams up with an exorcist priest to fight a series of demonic possessions.

LUCY Scarlett Johansson's drug mule gets superpowers after the implant she's smuggling leaks into her system.

29 AUGUST

SIN CITY: A DAME TO KILL FOR Robert Rodriguez and Frank Miller team up again for this sequel which spins off from the second run of the noir comic series.

12 SEPTEMBER

THE BOXTROLLS Game Of Thrones' Isaac Hempstead-Wright voices an orphan raised by underground-dwellers in this stopmotion adventure.

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Box Office: 07960 993 737 www.mistymoon.net/contact/

Saturday 13 September - Trinity Theatre, Tunbridge Wells

Box Office: 01892 678 678 www.trinitytheatre.net

Sunday 14 September - The Broadway Theatre, Barking, Essex

Box Office: 020 8507 5607 www.thebroadwaybarking.com

Wednesday 15 October - Myers Studio, Epsom Playhouse

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Under The Skin

Loving the alien

★★★★★ EXTRAS ★★★★★

Release Date: 14 July

2013 | 15 | 106 minutes | £24.99 (Blu-ray)/£19.99 (DVD)

Distributor: StudioCanal

Director: Jonathan Glazer

Cast: Scarlett Johansson, Jeremy McWilliams, Lynsey Taylor Mackay, Dougie McConnell, Adam Pearson



AS ASSUREDLY AS

Scarlett Johansson's space succubus is removed from humankind, Jonathan Glazer's third feature stands apart from mainstream cinema. It might offer one of Earth's biggest movie stars in a set-up that sounds like a *Species* rip-off – a “woman” of otherworldly beauty employs her assets and her willingness to lure horny men to their demise – but it's something altogether Other.

Opening with a fantastically odd alien birth sequence that concludes with a newly formed eye staring from the screen (this is a film all about the gaze), *Under The Skin* sees Johansson's nameless ET scuffling around Glasgow in a white Transit van, eyeing up menfolk. From time to time, upon spotting a loner, she winds down her window and engages in artless conversation. Some of the lads climb in, she takes them back to her gaff, and... well,

***Under The Skin* is a film that demands to be seen, and then invites repeat viewings**

that's where things get really strange, as a naked Johansson backs across the slick surface of a black pool while her prey follow and sink into the inky depths, ready to be ingested.

Arch stylist Glazer, who cleaved closer to traditional narrative in his first two features, *Sexy Beast* and *Birth*, here speckles a social-realist backdrop with many such moments of avant-garde fantasy. While much of the movie takes place in the rain-soaked city centre, coolly observing the peculiar behaviour of ordinary folk milling about inside shopping centres and outside nightclubs, Glazer is forever primed to unleash the next startling, hard-to-compute image.

Take the mysterious man on a motorbike who traverses the deserted, snaking roads of the Scottish Highlands. Handler? Clean-up man? Procurer of fresh meat? We're asked to embrace the ambiguity, just as we're expected to accept Johansson's expedition to Scotland (how nice that, for once, an interplanetary traveller avoids America) without any “whys” or “where froms”. Might she be accidentally stranded, unable to phone home? Is she on a reconnaissance mission, staking out Earth with a view to colonisation? Or perhaps she's simply a sex tourist/intergalactic foodie with a taste for battered men?

It's tempting to look to Michel Faber's 2000 source novel for answers, but to do so would be to entirely miss the point. In Glazer's film, incertitude is all, the opaque narrative and Mica Levi's minimalist, buzzing score feeding into the mood-fog that envelops each wide-eyed watcher and leaves them

The beer garden was ridiculously far from the pub.

suspended, like victims in that amniotic pool. Besides, Faber's Whitbread Award-nominated novel and Walter Campbell's screenplay are of different species. The book, which provides a far sturdier narrative framework, is a dark satire on corporate greed, factory farming and environmental decay; Campbell's script cuts all the meat from the bone and shares only Faber's concerns with gender, identity and humanity. Little wonder it took Glazer ten years to fashion *Under The Skin*: it emerges from chrysalis wholly transformed.

A remarkable picture, this horror/sci-fi/road movie/metaphysical drama hybrid is rendered more

fascinating still by Glazer's decision to shoot much of it with hidden cameras, a sound team ensconced in the back of the van. Johansson, her frame and fame camouflaged by a black wig, plush fake furs, blood-red lipstick and a soft English accent, was assigned to pick up real guys via unscribed conversations, with hidden crewmembers then emerging from the edges of the frame armed with consent forms (pity the flummoxed fellas who were informed they'd just traded chat-up lines with a Hollywood A-list). Far from being a gimmick, the covert operation brings a chewy verisimilitude to the action – the paradox being that we



simultaneously perceive just how alien *Homo sapiens* are by being allowed to view our species through a telescopic lens trained on us from a distant planet.

Cold yet curious, Johansson excels in the lead role, utilising her own baggage as a celebrity whose life is far from the norm to add a layer of meta-frisson. God only knows what she made of the Glasgow nightlife, though it couldn't have been much of a stretch to summon up her character's look of blank incomprehension. But far from representing humans as bacteria under a microscope, Glazer sees all angles; we're screwy and screwed-up, yes, but also capable of beguiling tenderness.


Under The Skin is a film that demands to be seen, whatever those

box office figures say, and then invites repeat viewings to allow for all of its seductive secrets to be unpacked. Its Kubrickian chill and Roegian discord won't be for everybody, and some viewers will see only a shiny surface that looks wonderfully weird but is puddle-shallow. Those who find themselves submerged rather than skating, however, will experience the pleasure of sights, sounds and ideas oozing into them through every pore.

EXTRAS: Ten short featurettes (totalling 42 minutes) whizz us through different departments: camera, casting, editing, locations, music, poster design, production

design, script, sound and visual effects. Featuring nothing more than stills and talking heads against a plain black background (you half expect the interviewees to slip back into a pool of liquid), these are less flashy than your average Electronic Press Kit, but also pitched at a more intelligent level. Cumulatively they have an auteur theory-busting effect, building a strong sense of a team endeavour, one which involved an incredible amount of trial and error as the crew groped for the best methods.

Jamie Graham

 The first person approached for the biker role was Sweden's Ghost Rider, famous for his DVDs of police-baiting dangerous driving.

MINDPROGE •

Jonathan Glazer

Director of *Under The Skin*



► What was your approach to adapting Michel Faber's novel?

If I'm going to do a book I'm going to make a film rather than a film of a book. Sometimes you can see an adaptation of a book and enjoy it. I don't think it's ever better than the book when you do that. The book is its own work, it's absolutely complete. I like to think of this as an inspiration more than a narrative that I needed to stick with.

► Do you make films with an audience in mind?

You've got to have a clear view of where you're headed, and you can't do that and think about an audience. It doesn't happen like that, certainly not the way I've experienced it so far. It's not "What should happen next?", but "What does happen next?" And then, if you like, empathy should follow. It should follow the truth of behaviour, whatever that behaviour is.

► Why was Scarlett the right person for this role?

She really stood out for me in a Woody Allen film, *Vicky Cristina Barcelona*. We'd met up a few times over the years, sometimes talking about the script, sometimes not, kind of keeping a track on each other. I think there was something inevitable about it. I also think there's something in Scarlett, which must be the reason why she chooses anything she chooses, where she thought it was the right time in her life to do this: this is what I want to do now, this is the thing that's got my attention.

Jordan Farley

© SIPA USA/REX (1)

The Lego Movie

Everything is awesome

★★★★★ EXTRAS ★★★★★

Release Date: 21 July

2014 | U | 96 minutes | £24.99 (Blu-ray)/£29.99 (Blu-ray 3D)/£19.99 (DVD)

Distributor: Warner Bros Home Entertainment

Directors: Phil Lord, Christopher Miller

Cast: Chris Pratt, Elizabeth Banks, Will Arnett, Liam Neeson, Morgan Freeman, Will Ferrell, Jonah Hill, Anthony Daniels



IF YOU TAKE ONE

thing from *The Lego Movie* it's... that Batman is a dick.

But if you take two things, the second should be that Phil Lord and Christopher Miller are crafty geniuses. It would have been so easy to turn this toy spin-off into a cynical cash-in. Instead, this is a witty, action-packed animation flaunting a subversive message which ultimately becomes a celebration of the power of play.

The story balances being completely on-brand with gently mocking Lego instruction manuals and modern high street consumerism, all with a level of detail that rewards rewatching. Emmet (Chris Pratt) is a construction worker who follows the rules dictated by imperious Lord Business. But Business (Will Ferrell) plans to end all innovation in the universe forever, a fact Emmet learns from a resistance group led by Vitruvius (Morgan Freeman) and a

deliciously cocky Caped Crusader (Will Arnett). Can Emmet lead them – and some famous friends – to creative freedom?

The voice performances, which also include Liam Neeson as Good Cop/Bad Cop, are naturally world class. No spoilers: but there are cameos from almost all Lego's licensed properties, meaning the likes of Dumbledore, Ninja Turtles, the 2002 NBA All-Stars and more inhabit the same space.

There are failings: the final act is annoyingly meta and self-indulgent; every scene is eye-achingly fast-paced; and it lacks the emotional punch of Pixar. Even so, it's joyously clever and crammed with visual gags, and it's soundtracked by that arch, bouncy earworm from Tegan and Sara and The Lonely Island. All together now: "Everything is AWESOME!!!"

EXTRAS: On DVD: a sing-along music video, and four minutes of clips from compo-winning amateur shorts. The Blu-ray (rated) adds commentary; three shorts featuring Batman, Michelangelo and Lincoln and, er, skateboarding ninjas; brief factual featurettes such as "Stories From The Story Team"; "outtakes" and deleted scenes.

Dave Bradley

? Director Miller's mum sent in his childhood Lego Space Village playset so that it could be used in the movie.



Four days after popping the pill and still Colin hadn't come down.

Falling Skies Season Three

Now with extra Cochise

★★★★★ EXTRAS ★★★★★

Release Date: 14 July

2013 | 12 | 420 minutes | £39.99 (Blu-ray)/£29.99 (DVD)

Distributor: Warner Home Video

Creator: Robert Rodat

Cast: Noah Wyle, Moon Bloodgood, Colin Cunningham, Drew Roy, Connor Jessup, Maxim Knight, Will Patton



IF YOU WATCH

Falling Skies via the box sets, you'd be forgiven for thinking, on hitting play on year three, that you've

inserted the wrong disc, because the alien invasion drama leaps forward seven months. Suddenly the alien Volm (who dropped out of the sky in season two's cliffhanger) are allies of humanity; former history professor Tom Mason is President; and son Hal's in a wheelchair. We've seen nothing like it since *Battlestar Galactica* dropped us headfirst into Cylon-occupied New Caprica.

This audacious move certainly pays off in terms of freshening up the series. It's the sort of gimmick it needs, frankly, since radical ideas are fairly thin on the ground. Sometimes the series can surprise you – a major treat this time out is the

Prisonersque "Strange Brew", in which Tom inexplicably finds himself back on campus, surrounded

by familiar faces in unfamiliar roles. But more common are instalments like "Search For Recovery", which dumps Mason and Pope into SF TV's gazillionth variation on that old chestnut "mismatched characters must bond to survive".

Falling Skies remains solid entertainment though, thanks to shock deaths, well-mounted action

and "human moments" which fall just the right side of the touching/sickbag-required divide. And one of the new innovations is a triumph: Doug Jones's role as noble, well-spoken Volm warrior Cochise. He's a fascinating character, and the subtle use of CGI to enhance Jones's mask works uncannily well. It's just a shame we see practically nothing of his fellow "bubbleheads" (until the oddly anti-climactic season finale, anyhow), a decision which feels driven by budget rather than good storytelling. Here's hoping that hints of ambiguity about the Volm's motivations aren't just a tease, and will bear fruit in season four.

EXTRAS: Wil Wheaton poses endless "What do you think your character is thinking?" questions in every instalment of companion show *2nd Watch* (122 minutes). There are also featurettes on Cochise (19 minutes, interesting) and this-year's-villain Karen (20 minutes, snooze-worthy stuff), plus four brief behind-the-scenes bits. **Ian Berriman**

The Grand National officials quickly went to check their rule book.



? Filming the finale, Drew Roy (Hal) alarmed a passing barge's crew by swinging a huge machine-gun around – they all hit the deck!

Her



Artificial intelligence, authentic insights

★★★★★ EXTRAS ★★★★★

Release Date: OUT NOW!

2013 | 115 | 121 minutes | £24.99 (Blu-ray)/£19.99 (DVD)

Distributor: Entertainment In Video

Director: Spike Jonze

Cast: Joaquin Phoenix, Scarlett Johansson, Amy Adams, Rooney Mara, Olivia Wilde, Chris Pratt



THE

stereotype about science fiction cinema is that it's a shallow genre for emotionally illiterate

audiences, incapable of processing anything more troubling than the whizz-bang spectacle of rayguns and spaceships. This is, of course, a hideously crass generalisation. But there's a seed of truth to it. How many SF films have you seen that wrestle with the ineffable sadness of the death of love, or the agonies inherent in the search for that someone special? Add Spike Jonze's latest triumph to that very short list.

Joaquin Phoenix plays Theodore Twombly, a man struggling to accept

the end of his marriage, who finds support, friendship and ultimately love in the most unlikely of places: a new operating system, Samantha (voiced by Scarlett Johansson).

The underlying skeleton of *Her* is identical to that of countless romantic dramas, but its elegantly simple

day-after-tomorrow premise works effectively as an alienating device, making everything about the format seem fresh. As Jonze traces the arc of this blossoming relationship, it's like you're watching this age-old story for the very first time. It's not without its ups and downs either; the fact that the AI is constantly learning and growing means this is a romance every bit as fragile, complex and subject to insecurities as any other.

Phoenix is immensely sympathetic as the sensitive, wounded Twombly, but once again it's Scarlett Johansson

who's the real revelation. In *Under The Skin* she mesmerised with a minimum of dialogue; here she creates a character with real weight despite her lack of a body. Philosophical and funny, with an infectious laugh, Samantha's so vivacious that Theodore's affection for her soon seems all too understandable (even when their connection acquires a sexual dimension, it seems more sweet than perverse) and when things start to go pear-shaped it's every bit as devastating as it would be if she were a tangible physical presence.

Funny, thought-provoking and peculiar, *Her* is cast-iron proof (if any were needed) that a fantastical premise and emotional impact are not mutually exclusive.

EXTRAS: "The Untitled Rick Howard Project" (23 minutes), an unusually artsy Making Of refreshingly free of talking heads; "Her: Love In The Modern Age" (15 minutes), in which the likes of Bret Easton Ellis and LCD Soundsystem's James Murphy discuss their feelings about love; a promotional montage (four minutes).

Ian Berriman



With *Movember* at its close, Barry was tired but happy.

Chris "Norman Osborn" Cooper featured in Jonze's original cut, but his subplot (a documentary within the film) was chopped.

Helix Season One

Polar scares

★★★★★ EXTRAS ★★★★★

Release Date: 30 June

2014 | 15 | 509 minutes | £24.99 (DVD)

Distributor: Sony Pictures Home Entertainment

Creator: Cameron Porsandeh

Cast: Billy Campbell, Kyra Zagorsky, Hiroyuki Sanada, Jordan Hayes, Jeri Ryan



AS THE FIRST IN A

wave of shows created to win more serious-minded SF fans back to Syfy after years of frothy comedy dramas,

horror thriller *Helix* only does half the job. It has one of the most compelling and confident openings since *Battlestar Galactica*, but goes hilariously off the rails around the mid-season mark.

It starts life as a show about the CDC and its attempts to cure a deadly virus that's broken out at a private research facility in the Arctic. Production values are consistently strong, with impressive sets, solid performances and a gleefully absurd soundtrack that pumps out cheery

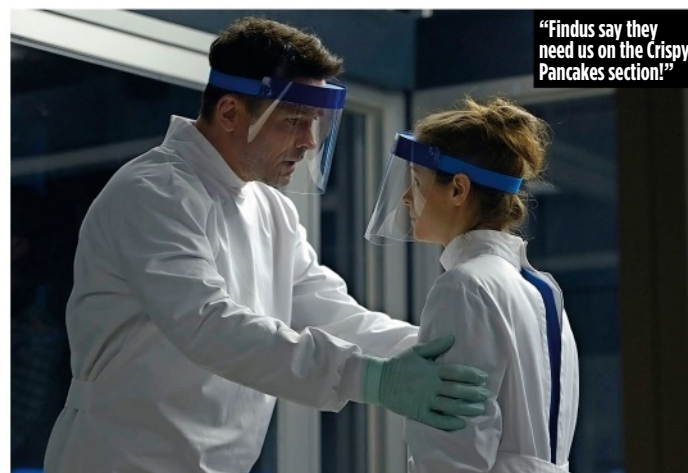
pop tracks when least expected. Deftly written (each episode covers a day at the facility), there are some shocking twists in the first half, not to mention a genuinely intimidating threat in the form of Vectors – intelligent, fast-moving zombies who spread their infection by vomiting

black goo in victims' mouths.

It peaks with a guest stint by *Voyager*'s Jeri Ryan, but loses the plot immediately after. Pushed over the edge by a startlingly daft mythology, all logic goes out of the window as characters begin behaving like complete idiots and dull subplots are introduced to keep minor characters busy with little to no payoff. The final three episodes are so far removed from the taut horror principles *Helix* started with that it's barely recognisable as the same show. The makers would be wise to

take it back to basics for season two.

EXTRAS: Commentary on the first and last episodes; featurettes on Ronald D Moore's involvement, the mystery disease, production design and the characters (27 minutes); deleted scenes (10 minutes); out-takes. **Jordan Farley**



"Findus say they need us on the Crispy Pancakes section!"

DRINKING GAME

TAKE A SWIG WHEN...

- Someone says "monkey".
- Hiroshi withholds a valuable piece of information for no good reason.
- You see a pair of silver eyes.
- Jolly music is played ironically over a moment of ultraviolence.
- One of the unnamed scientists/redshirts actually says something.
- A Vector throws up in someone's mouth. Eww.
- The scientists do some science.
- Ballejeros hotwires a snowmobile.
- A character gets addicted to drugs/mortally wounded, but is right as rain two days later.



Caption backwards a for time the like feels!

© BBC AND FREMANTLE MEDIA LIMITED MMIX

Strange Hill High Volume One

CBBC surrealism

★★★★★ EXTRAS ★★★★★

Release Date: 21 July

2013 | PG | 155 minutes | £9.99 (DVD)

Distributor: Fremantle Home Entertainment

Directors: Chris Tichborne, Geoff Walker

Cast: Caroline Aherne, Richard Ayoade, Doc Brown, Jonathan Keeble, Emma Kennedy



THIS SHOW IS

practically on its knees begging for cult acceptance. It's trying so hard – and with such cheek – to be a kids' show that adults sneakily watch, you want to slap it down for being so calculated. Or you would, if it didn't actually work. Brilliantly.

A surreal comedy, set in a Bash Street Kids-style comprehensive, using CG-enhanced rod-puppets based on Japanese-style vinyl toys, *Strange Hill High* looks delightfully bizarre, and has inventive, crazed

scripts to match. Unusually for a UK animated series it's written US sitcom style, with a showrunner – Josh Weinstein, whose previous credits include *The Simpsons* – marshalling a team of writers. Three pupils – slacker Mitchell, geeky Becky and weirdo Templeton – regularly get into supernatural scrapes involving Arthurian legend, time travel and monsters.

The Simpsons' DNA is plainly evident, but so is the Britcom-weird lineage of *The League Of Gentlemen* and *The IT Crowd*. The gags are sharp and silly, the production design is witty and impressive, and there are geek references a-plenty. It's wasted on the kids, frankly.

EXTRAS: None. **Dave Golder**

? The show's puppets were created by MacKinnon & Saunders, veterans of *Corpse Bride*, *Fantastic Mr Fox* and *Rastamouse*.



The aftermath of the BHS sale left losers as well as winners.

Memoirs Of A Survivor

Putting the less in Lessing

★★★★★ EXTRAS ★★★★★

Release Date: OUT NOW!

1981 | 18 | 112 minutes | £9.99 (DVD)

Distributor: Network

Director: David Gladwell

Cast: Julie Christie, Leonie Mellinger, Christopher Guard, Debbie Hutchings, Nigel Hawthorne



ONE OF THE

most despairing British films ever made, this adaptation of Doris Lessing's 1974 dystopian novel offers a chilling glimpse of '80s Albion cinema rather than any satisfying story of the future.

Julie Christie is "D" (the rest of her name must have got blown away in the apocalypse that preceded the film), struggling to survive in a London teeming with feral children and piled-up rubbish.

Credit where credit's due: *Memoirs Of A Survivor* creates a suitably bleak, wintry, mournful atmosphere. The score adds to the feeling of detachment. But ironically named director David Gladwell doesn't attach any sort of compelling story to it, and the strange Victorian fantasy sequences that interrupt the action (including one with a giant egg), only befuddle. Okay, not every film can be *Raiders Of The Lost Ark*, but *Memoirs* is the type of torpid, navel-gazing venture that almost destroyed commercial British cinema in the '80s.

EXTRAS: The trailer, a gallery, and a PDF of the original pressbook.

Russell Lewin

? Much of the film was shot in Norwich, including Argyle Street, location of one of the most famous mass squats of the '80s.

ROUND-UP

ABSENTIA

Release Date: 7 July

2011 | 15 | 87 minutes | £15.99 (Blu-ray)



If you're impressed by Mike Flanagan's evil-mirror horror *Oculus*, you may wish to investigate his debut feature, only now getting a Blu-ray release. Seven years after a woman's husband went missing, she has him legally declared dead; then she starts having visions of him. Could a nearby tunnel have something to do with his disappearance? We said: "An assured and commendably spare movie that's original enough that you can forgive the occasional lurch into David Lynch pastiche."

CAPTAIN CLEGG

Release Date: OUT NOW!

1962 | 12 | 79 minutes | £17.99 (Blu-ray) / £14.99 (DVD)



This Hammer film, isn't, strictly speaking, an SFX film – though it does have horror elements. A macabre swashbuckler, it's set in 1792 and revolves around alcohol-smuggling and a marsh apparently haunted by luminous, horse-riding phantoms. Peter Cushing plays the local pastor, whose big secret will come as no surprise whatsoever... Also due on Blu-ray soon: 1971's *Hands Of The Ripper* (7 July) and 1962's *The Phantom Of The Opera* (21 July).

DRACULA'S DAUGHTER

Release Date: OUT NOW!

1972 | 18 | 79 minutes | £12.99 (DVD)



This effort by Spanish director Jess Franco is typical of his oeuvre, featuring disjointed plotting, out-of-focus camerawork and plentiful zoom-ins on naked flesh. Britt Nichols plays Luisa Karlstein, who discovers she's the descendant of a vampire who still resides in the tomb of her family's castle. The lesbian love scenes may titillate some; the police-investigation elements will almost certainly bore your pants off. Luigi Batzella's similarly sleazy 1974 film *Nude For Satan* has also been reissued.

A LITTLE BIT ZOMBIE

Release Date: OUT NOW!

2013 | 18 | 86 minutes | £9.99 (DVD)



In this Canadian horror-comedy, mild-mannered Steve and his fiancée take their best man and matron of honour on a pre-wedding trip to a cabin in the woods. Bitten by a mosquito carrying a zombie virus, Steve develops a ravenous hunger for brains, but keeps his personality. Featuring oversized performances, lowbrow bodily function humour and nods to *The Evil Dead*, it comes across like a wacky sitcom. *Pontypool*'s Stephen McHattie provides the star turn as a zombie hunter.

SS DOOMTROOPER

Release Date: OUT NOW!

2006 | 15 | £15.99 (DVD)



StarGate SG-1's Corin Nemec stars in this Syfy original movie. He leads a Dirty Half-Dozen squad of misfits behind enemy lines to take on a Nazi mad scientist's creation: a blue-hued, Hulk-lookalike super-soldier that can electrocute you with a single touch. Breath-takingly idiotic – the creature can withstand a tank blast, but a) someone tries punching it and b) you can chop its hand off with a knife – with a CGI monster that looks like it was rendered on a PlayStation 2. Don't bother enlisting for it.



Kieren took the BBC Three news badly.

BLU-RAY DEBUT

In The Flesh Series One And Two

Lancashire rot spot

★★★★★ EXTRAS ★★★★★

Release Date: OUT NOW!

2013-2014 | 18 | 512 minutes | £24.99 (Blu-ray)/£15.99 (DVD)

Distributor: BBC Worldwide

Creator: Dominic Mitchell

Cast: Luke Newberry, Emily Bevan, Harriet Cains, Stephen Thompson, Emmett Scanlan



FOR REASONS even the Undead Prophet couldn't divine, it's taken more than a year for the first series of

BBC Three's acclaimed zombie drama to make its way onto shiny disc here in the UK. Now finally released together with the second series, even this bare bones package was worth the wait.

The first, three-episode, series establishes a fascinating post-apocalyptic Britain, but tells its tale in microcosm. Set several years after the Rising, it sees reformed PDS (Partially Deceased Syndrome) sufferer Kieren Walker return home to the fictional Lancashire town of Roarton – ground zero for the human resistance movement.

The Rising may have been and gone, but it hasn't been forgotten by Roarton's narrow-minded residents. It's an allegory for everyday intolerance that creator Dominic Mitchell wrings for every ounce of heart-wrenching, pulse-racing drama. Amidst the wry regional humour and occasional moments of effective gore, the series also sensitively explores ideas of sexual

identity and the effects of suicide on a small community. In the proud tradition of George Romero, it's a zombie tale with something substantial to say about being human.

With twice as many episodes to fill, the second series loses the laser focus of the first, but reaches the same exemplary standard. It builds on the show's undead mythology and turns its attention to civil rights. The stakes are higher, charismatic PDS prophet Simon "humanises" the revolution, and anti-zombie MP Maxine Martin is a satisfyingly fleshed out, fallible antagonist.

Gorgeous cinematography worthy of the silver screen and passionate performances across the board ensure that even the occasional descent into ill-advised soap opera-level plotting in the second series (an eye-rolling videotape mix-up, for example) passes largely unnoticed. Kieren anchors the first year, but is less of a focus in the second as peripheral characters are given the chance to shine – parish clerk Philip's burgeoning romance with the effervescent Amy is the sweetest thing we've seen on TV in quite some time.

With BBC Three heading to a cloud near you and ratings less than stellar, *In The Flesh's* future currently looks uncertain. If the Beeb has any sense they'll keep it well away from the grave.

EXTRAS: None. **Jordan Farley**

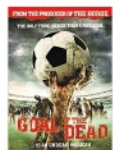
Harriet Cains (Jem Walker) was so fond of her character's gun ("That gun is like my child") that she gave it a name – Gareth.

Goal Of The Dead

★★★★★ EXTRAS ★★★★★

Release Date: 7 July

2014 | 15 | 116 minutes | £12.99 (DVD)



BOTH FUNNY

and scary enough to be mentioned in the same breath as *Shaun Of The Dead*, this football-themed French zombie comedy neatly sidesteps the perennial pitfalls of portraying the beautiful game on screen by keeping actors kicking balls to a minimum. Instead it skewers the sillier side of soccer – clueless players, morally deficient agents – while delivering some satisfying undead gore. From spoilt stars to the world's least extreme Ultras, it's a film of comedically flawed characters, while the zombies are faster, pukier and more organised than most.

It only misses the target with some overly slow build-up play in the first half, and a questionable ongoing gag about Far Eastern players looking the same that feels more appropriate to the terraces of the '70s than the 21st century.

EXTRAS: None. **Richard Edwards**

Mr Jones

★★★★★ EXTRAS ★★★★★

Release Date: OUT NOW!

2013 | 15 | 80 minutes | £15.99 (Blu-ray)/£12.99 (DVD)



BLIGHTED BY A shiver-defusing title, *Mr Jones* at least welds a halfway interesting idea to its colourless name and familiar found-footage moves.

A couple exploring the backwoods discover the home of a reclusive cult artist, whose creepily totemic work explores the boundaries of dreams. Here the movie delivers an efficient sense of rural dread, trading in some unsettling iconography (Jones's signature scarecrows resemble an unholy breeding programme between skeletons and trees).

Then the director succumbs to some flashy, shallow storytelling choices, aiming for disorientating nightmare logic but dishing up laboured chaos. By the time a character cries, "Stop it! You're not making any sense!" you too will be screaming, "For the love of God, man, leave the editing suite!"

EXTRAS: None. **Nick Setchfield**

THE TICK LIST

THE BEST NEW DVDS – GOT 'EM YET?

- 1 PRINCESS MONONOKE**
Miyazaki's 1994 historical fantasy comes to Blu-ray. ☐
★★★★★
- 2 ORPHAN BLACK SEASON ONE**
Ten episodes of the Canadian-made cloning drama. ☐
★★★★★
- 3 THE HOBBIT: THE DESOLATION OF SMAUG**
Less singing Dwarves, more dragony brilliance. ☐
★★★★★
- 4 CONTINUUM SEASON TWO**
More outings for a future cop in present-day Vancouver. ☐
★★★★★
- 5 FROZEN**
Disney's new riff on Hans Christian Andersen's "The Snow Queen". ☐
★★★★★
- 6 BILL & TED'S EXCELLENT ADVENTURE**
Most excellent Blu-ray, but heinous old extras. ☐
★★★★★
- 7 THE COMPLETE DR PHIBES**
Blu-ray box set of camp classic *The Abominable Dr Phibes* and its sequel. ☐
NEW ENTRY ★★★★★
- 8 PERSON OF INTEREST SEASON TWO**
Twenty-two more cases for the hi-tech crimetoppers. ☐
NEW ENTRY ★★★★★
- 9 NOSFERATU THE VAMPIRE**
A Blu-ray release for Werner Herzog's 1979 horror remake. ☐
NEW ENTRY ★★★★★
- 10 WILLOW CREEK**
Blair Witch meets Bigfoot in this chilling faux documentary. ☐
NEW ENTRY ★★★★★

THE RULES: New releases push down old releases. DVDs drop out of the chart after three months.

WOI, NO DVD?
SOMEONE RELEASE THIS!

THE POWERS OF MATTHEW STAR

TV SERIES | 1982-1983

Created by *Die Hard* co-writer Steven E De Souza, this show starred Peter Barton as telekinetic teen Matthew, an exiled alien prince, and Louis Gossett Jr as his guardian. *Star Trek's* Walter Koenig wrote one episode, and Leonard Nimoy directed another.



Crystal Lake Memories

That Friday feeling



★★★★★ EXTRAS ★★★★★

Release Date: OUT NOW!

2013 | E | 384 minutes | £17.99 (DVD)

Distributor: Stax Entertainment

Director: Daniel Farrands

Narrator: Corey Feldman

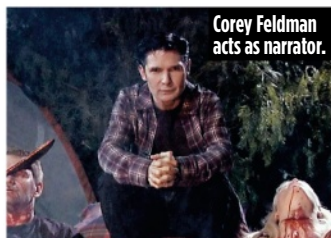


CAN A SINGLE

documentary really do justice to a series that encompasses 12 films and a TV show? It can when it's as epic in scale as this exhaustive overview of the *Friday The 13th* franchise.

It's not only the six-hours-plus running time that's jaw-dropping. Neither is it the cast list of over 150 interviewees, which includes pretty much anyone ever present at the filming of a hockey-masked homicide. What's really remarkable is how densely illustrated it is.

Crystal Lake Memories bombards you with fascinating visual material: candid on-set photos; cuts enforced by the censors; concept art; artist's impressions of scenes never shot. And every time a movie's mentioned,



Corey Feldman acts as narrator.

be it a *Friday* film or, say, *Footloose*, it cuts to a clip, even if there's barely time for a one-second snatch.

There are anecdotes galore (the actress who got hypothermia; the stuntman who mooned at Jason; the director who yelled, "Grab her pussy!" during a sex scene). The film also doesn't shy away from addressing the failings of the weaker instalments, discussing director/producer bust-ups, or pointing out errors and inconsistencies.

The only "problem"? Even for the most voracious Vorheesian, there's too much to digest in a single sitting. It's probably best approached as a series of featurettes, as the ideal accompaniment to your next machete-murder marathon.

EXTRAS: None. **Ian Berriman**

Some old interviews are recycled from the same director's 2009 doc *His Name Was Jason* (a choppy 87-minute effort).

Adjust Your Tracking

Rewinding to the VHS era

★★★★★ EXTRAS ★★★★★

Release Date: OUT NOW!

2013 | E | 81 minutes | £15.99 (DVD)

Distributor: VHSiffest/Wienerworld

Directors: Dan M Kinem, Levi Peretic



FOR THOSE WITH

memories of the glory days of VHS, particularly those who still have affection for the format, this documentary is a joy.

A bit like those TV shows about collectors, but American and featuring men who own anything between 1,000-22,000 videotapes, it focuses on every aspect of the home entertainment system.

The guys talk about the video companies whose logos offered that special thrill, the lurid covers and their hard sells, and the sheer toughness of "tank-like" VHS cassettes. One chap had a purge of his collection and "felt like a family member had died"; another bought an obscure horror tape (*Tales From The Quadead Zone*) at a yard sale for



\$2, then sold it on eBay for \$700.

You also meet the fella who has his own huge video library in his basement, complete with Blockbuster gumball machine and porn under the counter!

Great fun for a certain audience, *Adjust Your Tracking* could well spark a vinyl-style revival of interest in those chunky old tapes.

EXTRAS: Two commentaries (with the directors/the producers); short pieces on the last surviving video stores in Philadelphia and Staten Island, now both sadly defunct (18 minutes); a piece on *Quadead Zone's* director (seven minutes); 26 minutes of deleted scenes; footage of two screening Q&As (41 minutes); 19 extended interviews, and more.

Russell Lewin

Releases on VHS ended in 2006. David Cronenberg's *A History Of Violence* was the last major movie release on the format.

The Mad Ghoul

Death-in-life's a gas

★★★★★ EXTRAS ★★★★★

Release Date: 30 June

1943 | PG | 82 minutes | £12.99 (DVD)

Distributor: Odeon Entertainment

Director: James P Hogan

Cast: David Bruce, Evelyn Ankers, George Zucco, Robert Armstrong, Turhan Bey



THOUGH THE

résumés of its cast feature some illustrious credits (Evelyn Ankers was the love interest in *The Wolf Man*; Robert Armstrong was *King Kong's* Carl Denham), this Universal horror isn't remembered like stablemates such as *Dracula* and *The Mummy*. The fact that the plot's utter bilge might have something to do with that.

Imagine you're an ageing professor infatuated with your lab assistant's fiancée. You discover said woman is no longer in love with your rival. Do you a) let events take their natural course or b) expedite a break-up by exposing him to an ancient Mayan poison gas that temporarily induces "paralysis of the will"? We advise a). After all, follow path b) and you may find your victim suffers periodic



relapses, necessitating repeated bodysnatching to acquire the human hearts needed to cook up a restorative. D'oh!

This wouldn't matter too much if the film had a lead with the charisma of Boris Karloff, or a chilling Hyde-ian creation. Unfortunately David Bruce falls short – particularly on the latter score. There's no grand transformation when the stressed-out Ted switches; he just bows his head, then lifts it to reveal mussed-up hair and dark rings beneath his eyes. He resembles nothing so much as a sulky teenager who's rolled out of bed mid-afternoon after spending the early hours surfing for porn.

EXTRAS: None. **Ian Berriman**

Bruce's daughter, Amanda McBroom, played the judge who ruled on whether Data is Starfleet property in *Star Trek: TNG*.

Soulmate

★★★★★ EXTRAS ★★★★★

Release Date: 21 July

2013 | 15 | 104 minutes | £15.99 (DVD)



AFTER THE

tragic death of her husband, violinist Audrey (Anna Walton) is trying to work her way through the five stages of grief: denial, anger, bargaining, depression, and shacking up in a remote Welsh cottage with a ghost. That last step is a bit unconventional, but it's surprisingly effective – up to a point.

Soulmate is a slow burner. Too slow, really; though the cinematography is very pretty, it can't hide the fact that nothing happens for ages, and the talk/action ratio is weighted too heavily in favour of chatting. But in the final act, all the sadness the film's been ladling out to its characters curdles, turning into something darker and much scarier. Chop out 20 minutes and this could be great.

EXTRAS: Interviews with Walton, director Axelle Carolyn, producer Neil Marshall. **Sarah Dobbs**

Aesthetica Of A Rogue Hero



★★★★★ EXTRAS ★★★★★

Release Date: OUT NOW!

2012 | 15 | 270 minutes | £34.99 (Blu-ray)/£24.99 (DVD)



LAST ISSUE'S

High School DxD showed that anime sex comedies can offer lowbrow amusement. This one, though, is just grubby, and very nasty. The titular "hero" molests and humiliates every girl around, especially the huge-breasted cutie he's brought back from a fantasy world. And all the girls love him, because he's so cool! (Waiting for the punchline? There isn't one.)

Some surplus plot gubbins about terrorists and secret societies has gone nowhere by the last episode; this sets up a sequel that hasn't been made to date. And though there's a bit of magic fighting, it feels like rote padding around the nudie bits.

EXTRAS: Additional smutty mini-episodes, episode commentaries, promo material. **Andrew Osmond**

BLU-RAY DEBUT

Bloody Birthday

Total Eclipse Of The Heartless

★★★★★ EXTRAS ★★★★★

Release Date: 14 July

1981 | 18 | 84 minutes | £19.99 (Blu-ray)

Distributor: Ed Hunt

Cast: Lori Lethin, Melinda Cordell, Julie Brown, Joe Penny, Bert Kramer



THIS GENERALLY generic slasher flick stands out from the crowd due to its killers: a trio of ten-year-olds, made emotionless by being born during an eclipse and a “bad conjunction of the planets”.

The premise doesn't stand up to scrutiny: why were only babies born in one hospital apparently affected, and why does their psychopathy take ten years to kick in? Neither does much else – it's a film where a little girl can strangle an adult with a skipping rope, and school stays open after a teacher's killed on the premises. Still, for slasher aficionados, this nonsensicality is all part of the fun, as are the shameless titillation (third base is punishable by death), the time capsule aspects (posters of Erik Estrada), and a score



When they're sold out of spot cream...

that rips off both *Psycho* and *Jaws*.

Shame the title disappoints: though a couple of kills induce a wince (particularly a point-blank crossbow bolt to the face), they're generally bloodless affairs, plus several are shootings – and though the young 'uns give good Evil Smirk, a knife-wielding brat is creepier than one toting a revolver. For really unnerving killer kids, hunt down *The Children*, shot the same year.

EXTRAS: An interview with star Lori Lethin (10 minutes), a “Brief History Of Slasher Films” featurette (15 minutes) – which barely mentions this film – all date from 2011. New: commentary by slasher expert Justin Kerswell. **Ian Berriman**

The basic concept was thought up by Max Rosenberg, best known as the co-founder of anthology horror specialists Amicus.

Shadow Walkers

★★★★★ EXTRAS ★★★★★

Release Date: OUT NOW!

2013 | 15 | 92 minutes | £14.99 (DVD)



RELEASED IN the States under the title +I, this brain-scrambling indie arrives here under a more

direct-to-DVD monicker – a shame, as *Shadow Walkers* is a lot more conceptually ambitious than its crummy title and Spearmint Rhino-style marketing suggests.

It pits boozed-up partying teens against copies of themselves from the recent past, doppelgangers who materialise every time there's a power cut, each time arriving closer to the present.

Though the movie doesn't take full advantage of all the angles the premise throws up, it's still an unusually cerebral horror, for all its teen angst trimmings, both nimbly plotted and horny as hell. If Shane Carruth ever directed a promo video for an Ibiza hit, it probably wouldn't be much different to this.

EXTRAS: None. **Steve O'Brien**

Accel World Part One

★★★★★ EXTRAS ★★★★★

Release Date: OUT NOW!

2012 | 12 | 270 minutes | £29.99 (Blu-ray)/£24.99 (DVD)



THIS VIRTUAL reality anime yarn begins well, looking funny, cartoony and inventive.

In a near-future Tokyo, a bullied fat kid who resembles a soft toy is inducted by a more conventionally mysterious girl into a secret VR tournament game. (The game accelerates brainwaves so that practically no “real” time passes.) Here, the lad becomes a warrior-cum-superstar – though he stays chronically klutzy in the real world.

The show's inspired by the same author who created *Sword Art Online*, but this is more likeable. After a good opening, the narrative gets bumpier and more clichéd, but there are enough jokes and ideas to keep you going. However, the film *Summer Wars* handled a similar theme with far more grace.

EXTRAS: None. **Andrew Osmond**

Wither

★★★★★ EXTRAS ★★★★★

Release Date: OUT NOW!

2012 | 18 | 90 minutes | £14.99 (DVD)



WARNING: THE phrase “made in Scandinavia” is not an automatic guarantee of coolness when it comes to films and

TV. This Swedish zombie flick is less *Borgen* than Boring.

A film that appears to have been made purely as a showreel for its (impressive) gore effects, *Wither* is woefully unoriginal and dreadfully predictable. A bunch of teenagers (who all have less personality before they become zombies) go for a weekend in an abandoned house in the woods, and seem shocked when they're killed one by one, then resurrected as face-munching demons.

It's competently shot and delivers on the “Ewww, yuck!” level, but after *The Cabin In The Woods*, you need to be either very brave or very stupid to even think about producing a script this devoid of wit or imagination.

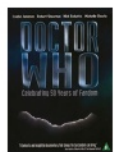
EXTRAS: None. **Dave Golder**

Doctor Who Celebrating 50 Years Of Fandom

★★★★★ EXTRAS ★★★★★

Release Date: OUT NOW!

2014 | 1 | 39 minutes | £14.99 (Blu-ray)/£12.99 (DVD)/£4.99 (digital download)



PEOPLE LIKE

Doctor Who. It influences their careers. Some dress up in costume. If any of this astonishes, this belated documentary is for you.

It's basically a string of random talking heads with the likes of '70s companion Louise Jameson, a prop maker, and, er, some bloke called Barry. It appears the budget wouldn't stretch to bus fare out of Tyne and Wear. And there's little sense of structure, a unifying thesis or a historical perspective.

There's no joy in knocking a Kickstarter effort, but the harsh truth is that the average BBC *Who* DVD has two or three better constructed documentaries.

EXTRAS: A short, a trailer and (on Blu-ray – rated) adds extended interviews. **Calvin Baxter**

coming soon

14 JULY

VIDEO NASTIES: THE DEFINITIVE GUIDE – PART TWO This three-disc set includes new documentary *Video Nasties: Draconian Days*.

21 JULY

EYES WITHOUT A FACE Georges Franju's poetic 1960 face-transplant horror gets a Blu-ray release.

STAR TREK: THE NEXT GENERATION SEASON SIX Scotty, hologram-Moriarty and a transporter copy of Riker all feature in the latest high-def box set.

THE ZERO THEOREM Christoph Waltz plays a man tasked with proving an impossible equation in Terry Gilliam's oddball fantasy.

28 JULY

THE BEAST Walerian Borowczyk's infamous 1975 erotic fantasy gets a Blu-ray release.

MASTER OF THE WORLD Vincent Price plays the inventor of an airship in this 1961 Jules Verne adaptation.

TWIN PEAKS: THE ENTIRE MYSTERY David Lynch's surreal series comes to Blu-ray, complete with spinoff movie *Fire Walk With Me* and 90 minutes of deleted scenes.

4 AUGUST

AVENGERS CONFIDENTIAL: BLACK WIDOW AND PUNISHER

The two heroes team up to take down arms dealers in this anime film.

THE DOUBLE Jesse Eisenberg's nebbish office worker discovers he has a doppelganger in Richard Ayoade's darkly comic drama.

FUTUREWORLD A corporation schemes to clone the world's leaders in this follow-up to *Westworld*, now making its Blu-ray debut.

THE LEGEND OF HERCULES Renny Harlin helmed this latest revamp of Greek mythology.

18 AUGUST

CAPTAIN AMERICA: THE WINTER SOLDIER The patriotic hero is mired in a world of deceit and corruption in the techno-thriller sequel.

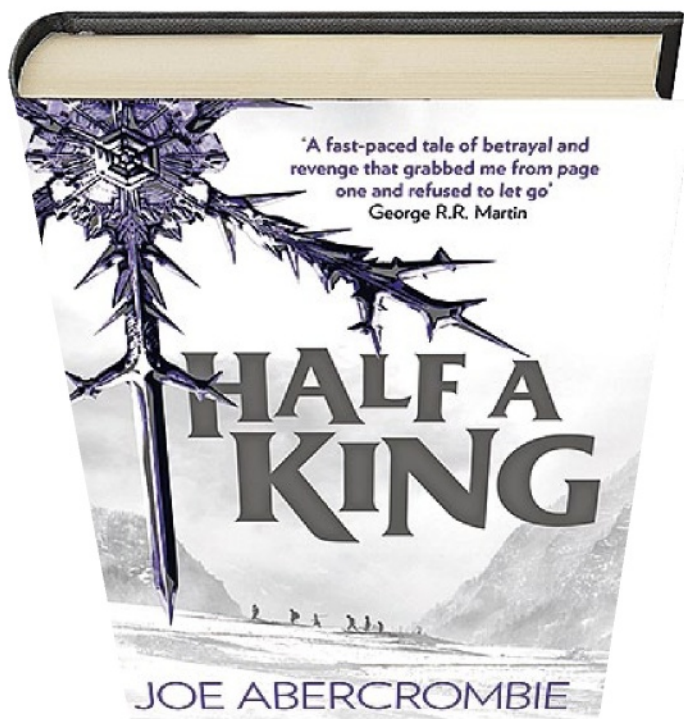
THE CHANGES British society reverts to a pre-industrial state after people inexplicably smash up all machinery in this 1975 children's serial.

THE LAST DAYS ON MARS Fungus-like life infects a research team on the Red Planet in this SF horror.

THE QUIET ONES A scientist strives to manifest a young woman's mental illness as a poltergeist in the latest from Hammer.

THE TOXIC AVENGER: UNCUT

NUCLEAR EDITION Troma's superhuman mutated janitor makes his Blu-ray debut.



Half A King

One third of a new YA fantasy series



Release Date: 3 July
384 pages | £12.99 (hardback)/£6.49 (ebook)
Author: Joe Abercrombie
Publisher: Harper Voyager

WE'D LONG BEEN

threatened with a Young Adult story from the pen of Joe Abercrombie. "What is this betrayal?" cried die-hard fans of grimdark's poster boy. "Clap the scoundrel in irons until he writes another proper fantasy novel, like those blood-soaked First Law books we all loved."

If you were thinking along similar lines, have some mead and relax. After six tomes about the Union and the Northmen we're off to a completely fresh world; but if it's intended for a younger audience it compromises very little of the Abercrombie vision. So what exactly does "Young Adult" mean in this instance? For starters, this is Abercrombie's shortest book: just 80,000 words compared to, say, *Last Argument Of Kings*, which burdens your bookshelf with an epic 230,000. There's a teen hero, fewer sex scenes, slightly less swearing and a

bit – a *bit* – less graphic brutality. But those Abercrombie fans who were put off the idea of *Half A King* because of its coming-of-age tag can breathe the easily again: it's still recognisably the mud-caked, back-stabbing, magic-lite version of fantasy we've come to expect.

The new tale begins in Gettland, a kingdom on the Shattered Sea, a setting that feels icily Scandinavian. Its Prince Yarvi was born a weakling with a disfigured hand, more suited to the ministry than the crown. But when his father and brother are killed in battle he must overcome the scorn of the court and rise to the challenge of leadership... Except he's overthrown almost immediately. Sold into slavery, Yarvi experiences hardships but great camaraderie as an oarsman on a trading vessel. Gathering a loose fellowship around him, he escapes and begins the long trudge home, determined to lay those who humiliated him and reclaim his rightful position.

Compared to the likes of *The Blade Itself*, the narrative style is more streamlined – gone are multiple viewpoints, for instance –

and it's pleasingly direct, with the linear nature of Yarvi's fall, rise and return making for a well-paced, easy, read. Until we're wrong-footed by a couple of rapid twists, that is, which make you want to flick back to check how they were set up.

In terms of setting, Abercrombie's novels always feel inspired by popular culture. *Best Served Cold* was a renaissance version of *Kill Bill*. *Red Country* was a Western, *Red Dead Redemption* with swords. *Half A King*, although nowhere near as sprawling, seems more simply indebted to *Game Of Thrones*, with its family politics, icy wastes and brutal competition for the Black Chair (surely an analogue of George RR Martin's Iron Throne). With phrases like "flesh may forget but steel never does" and "a king must win, the rest is dust", Abercrombie

Classic Joe Abercrombie, and yet also something unexpected

peddles a fine line in Machiavellian aphorisms; with a lesser writer it would create that portentous, pompous tone that plagues generic fantasy. But Abercrombie is skilled at character building, and by the time somebody spouts one of these worldly observations it feels comfortable in their mouth. The populace of this world are likeably flawed, the author layering on depth so that many who seem initially evil ultimately gain our sympathy – and vice versa. Only "Nothing", the nameless mad knight who escapes slavery with the group, never quite fits; nevertheless he adds a certain brutal mystery, like a psychopathic version of Tolkien's Aragorn.

So, classic Abercrombie, and yet also something unexpected – grimdark fantasy for people who aren't necessarily very young, just those who don't have the patience or stomach for *Game Of Thrones*. Okay, it's not a masterpiece like, say, 2011's *The Heroes* – but then little is. Yet still *Half A King* is arguably a better read than *Red Country* or even *Best Served Cold*, with the author, just as much as his Prince Yarvi, obviously refreshed by the chance to embark on a new quest. **Dave Bradley**

Joe Abercrombie is planning two sequels, a collection of short stories, then another trilogy set in the First Law world.



A Kill In The Morning

Alternate history 007



Release Date: OUT NOW!
380 pages | £7.99 (paperback)/£9.99 (ebook)
Author: Graeme Shimmin
Publisher: Bantam Press

BOND BUFFS KNOW THAT

007's career started in the '50s, when he fought Russians in the Cold War. *A Kill In The Morning* is set in the same decade, and stars a pointedly nameless British assassin. However, his Cold War is not waged against Russia but Nazi Germany. This is a timeline where World War Two panned out differently: Churchill was killed in 1941, Pearl Harbor never happened and Britain signed an uneasy peace with Germany.

If the hero – who narrates some of the story – is Bond, then it's probably the Daniel Craig edition, a blunt instrument bent on personal and very violent vengeance, but who's still tender with the ladies (though there's no finger-sucking in the shower...). He goes rogue early, rampaging around a Nazi-dominated Europe and ticking many obvious action boxes. There are diving adventures, mountain adventures, flying adventures, deadly manhunts and kinky tortures, with maniacal nemeses and superweapons in the background.

It's crisp and enjoyable, but oscillates awkwardly between gritty spy drama and broad grandstanding (though even that's true to a lot of Bond). The last act stresses the alternate history angle, but ultimately this cross-genre effort plays as a "lite" version of the weightier books which inspired it. **Andrew Osmond**

A real-world fact from the book: a body of female nurses in WW2 was called the First Aid Nursing Yeomanry, or FANY.

Zodiac Station

Ice Station Hero



Release Date: 19 June

390 pages | £16.99 (hardback)/£8.99 (ebook)

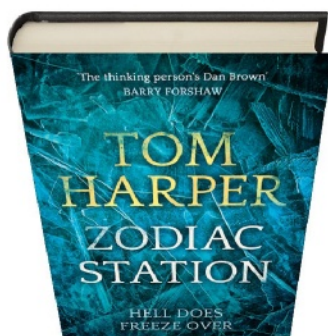
Author: Tom Harper

Publisher: Harper Voyager

CHEERFULLY REFERENCING

a host of polar-set SF stories from *Frankenstein* to *The Thing*, *Zodiac Station* starts out as a mystery, then segues through the spy genre into techno-thriller territory before becoming full-blown speculative fiction. Pacy, sharp and beautifully described, it's one of those books for which the cliché "hard to put down" is happily true.

Numerous characters tell the tale, starting and concluding with biologist Tom Anderson, picked up near-death from an ice floe by a coastguard ship (à la Victor Frankenstein). Invited to join the crew of an Arctic research station by his old mentor, Anderson found the man dead when he arrived. Further testimony's given by other survivors from the now-destroyed base. They contradict and interweave with each other, until the shocking truth comes out.



It's a necessarily artificial way of telling a story but that can be forgiven. Tom Harper draws us in, scattering clues like those in a point-and-click videogame, a format for which *Zodiac Station* would be admirably suited. And in this case, that's a compliment.

To go into too much detail would risk spoilers, so we'll leave it at that. Harper, who did a ton of research, describes the Arctic fantastically well. Overall *Zodiac Station* is not quite as accomplished as Dan Simmons' Arctic fantasy *The Terror*, but it comes damn close, and that's no mean feat. **Guy Haley**

Tom Harper has also written an ebook short story which introduces *Zodiac Station*; *Polar Vortex* is available for £1.99.

Night Terrors

The man of her dreams



Release Date: OUT NOW!

352 pages | £8.99 (paperback)/£5.49 (ebook)

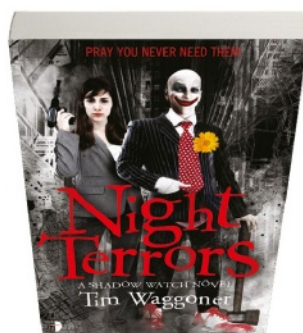
Author: Tim Waggoner

Publisher: Angry Robot

LIKE LYRA AND HER

daemon in *His Dark Materials*, Audra Hawthorne boasts the ability to manifest her worst nightmares into a living, breathing incubus. But that's where the comparisons with Philip Pullman's YA fantasy begin and end, as she and incubus partner Jinx – a bombastic, axe-wielding clown – are officers in the Shadow Watch, a covert agency charged with enforcing the border between ordinary reality and the mythical Land of Nod.

Billed as *Supernatural* meets *Men In Black*, Tim Waggoner's book fuses Philip K Dick-style sci-fi noir with a *Sandman*-inspired urban fantasy scenario. Primarily set in Chicago, it begins with famous landmark "The Bean" hideously coming to life, as an incursion from mystical energy source the Maelstrom inexplicably occurs during daytime. Waggoner imbues his fantastical realm with



some impressively intricate detail, from a *Ghost Rider*-ish haunted hearse to an underworld kingpin whose flesh is composed of delicious and infectious candy, and an endearing but scary demonic pooch.

Shame then, that the plot follows such a familiar route, as Audra and Jinx are embroiled in a predictably sinister conspiracy to break down the barriers between dimensions. Proceeding at a brisk pace, *Night Terrors* is an absorbing read, but with the Incubi's ability to restore themselves even after serious injury, a lack of threat undermines any real sense of tension. **Stephen Jewell**

The first story Waggoner created was King Kong vs Godzilla, which he drew on a stenographer's pad at the age of five.

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Sand

Life Of Dry



Release Date: OUT NOW!

372 pages | £18.99 (hardback)/£9.49 (ebook)

Author: Hugh Howey

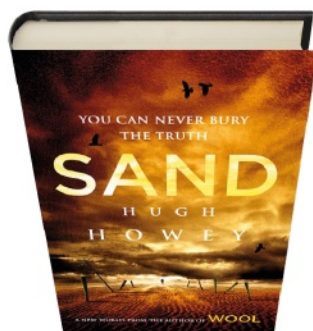
Publisher: Century

THERE'S NO DOUBT THAT

Hugh Howey can really write. Anyone who breaks through from the clamour of the self-publication sector, as Howey famously did with the novellas that eventually made up his dystopic *Wool*, arguably has to be a better storyteller than those boasting the might of a publisher behind them.

Certainly, his new standalone volume *Sand*, which true to form has already been published digitally in five instalments, is a fantastic yarn. As the title suggests, it's set in arid environs, on a world where skyscrapers have been lost beneath vast dunes.

In this gritty wilderness, sand-divers retrieve artifacts from deep below the desert floor. It's a precarious and dangerous way to make a living, but divers such as Palmer, the nominal male head of the fractured family whose fortunes



Sand follows, dream of making a big score by finding a lost city, Danvar.

Let's just say that the rest of the plot is a case of "be careful what you wish for" – and viewed purely as a plot-driven adventure-thriller, *Sand* works brilliantly. The diving scenes, which are horribly claustrophobic, also impress.

Nevertheless, you're left with the nagging sensation that Howey hasn't done enough to explain the backstory here, while Palmer's family, with the exception of deep-diving big sister Vic, the book's calm centre, are rather sketchily drawn. **Jonathan Wright**

Ridley Scott, whose Alien was an influence on Hugh Howey, is in line to direct a film version of Wool.

The Queen Of The Tearling

Hunger Games Of Thrones



Release Date: 17 July

432 pages | £12.99 (hardback)/£4.35 (ebook)

Author: Erika Johansen

Publisher: Bantam Press

AT FIRST GLANCE, YOU CAN

understand why Erika Johansen's debut fantasy novel has bagged a movie deal. This story about a strong-willed teenage heroine in a dystopian future with swords and sorcery has obviously piqued the interest of people looking for the next *Hunger Games* or *Divergent*. The trouble is, *The Queen Of The Tearling* isn't that book.

Not that it's a poor story. Nineteen-year-old Kelsea Glynn is the true heir to the Tearling kingdom and the time has come for her to come out of hiding and replace her corrupt uncle on the throne. As assassins try to kill her, Kelsea finds that she's inherited a broken realm locked into an abhorrent peace treaty that involves shipping her own people as slaves to the neighbouring Mortmesne.



There's conflict here, but it's not epic. In fact, not much happens. Unanswered questions abound, and the biggest involves the setting. Seemingly rooted in medieval-style fantasy, the book is littered with 21st century references – the Tear capital is called New London and Kelsea's library has a copy of *The Hobbit*. Our world and that of the future Tearling are linked by a past event which is frustratingly never explained.

All this makes for a book that's an unsatisfying mix of Disney's *Maleficent* and post-apocalyptic TV show *Revolution*. And sadly, it's not as fun as that sounds. **Dean Evans**

Emma Watson – a huge fan of the book – will play Kelsea Glynn in the film version, and is also acting as executive producer.

The Long Mars

Stepping out



Release Date: OUT NOW!

357 pages | £18.99 (hardback)/£9.49 (ebook)

Authors: Terry Pratchett, Stephen Baxter

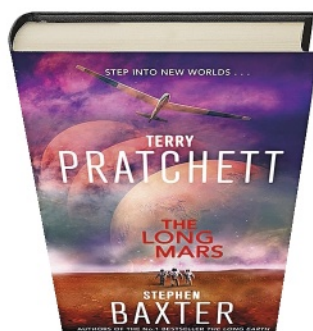
Publisher: Doubleday

HERE THEY COME AGAIN,

Terry Pratchett and Stephen Baxter, skipping along their quantum string of planets like giddy schoolboys – and what a joy it is to have them back.

This third instalment of the Long Earth series continues to explore the ramifications of humanity's newfound ability to "step" into alternate Earths (and now, thanks to a key discovery, alternate versions of Mars). We pick up the stories of Joshua Valiente, Sally Lindsay and Maggie Kauffman as they encounter, variously, highly evolved humans, interplanetary travel and a deeper probing into the Long Earth than ever before.

Exploration is the key theme, the physical journeying through the Long Earth running parallel to economic, social and evolutionary implications as the authors continue to tease out issues glimpsed in the previous books.



The pleasure of the Long Earth has always been in the obvious enjoyment the authors are having dreaming up new environments. *The Long Mars* is no different, with the introduction of off-world stepping giving us many bizarre lifeforms, biospheres and technologies.

With its endless tweaking of physics, *The Long Mars* can feel more Baxter than Pratchett at times, and the gags are thinner on the ground than previously. But regardless of who did the heavy lifting, it's a thrilling and ceaselessly entertaining ride, and a journey that ends all too soon. **Rob Power**

Next up from Pratchett: Dragons At Crumbling Castle, a collection of 14 kids' stories he wrote as a 17-year-old journo.

The Rhesus Chart

Bankers really suck



Release Date: 3 July

368 pages | £16.99 (hardback)/£7.99 (ebook)

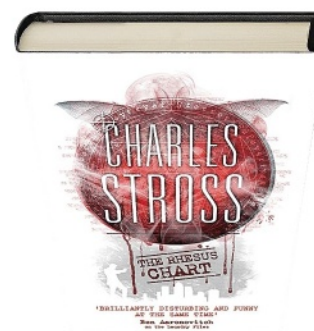
Author: Charles Stross

Publisher: Orbit

"VAMPIRES HAVE LOST

their bite!" It's a common refrain in genre circles, often from horror fans grumpy that teenage girls have stolen their toys and *aren't playing with them properly*, but it is true that writers out to tackle bloodsuckers need a distinctive approach to make them stand out from the crowd. Charles Stross has never been short of attention-grabbing approaches, and the latest instalment in his Laundry Files series gives vampirism an entertaining and satirical twist.

Once again, we're following Bob Howard, computer programmer and employee of the Laundry, an obscure off-shoot of the British Intelligence services that protects the public from otherworldly dangers. In this case, the trouble starts when a group of investment bankers unexpectedly transform into vamps. When Bob tries to take them out of commission, he finds



himself caught in a series of increasingly complex plots involving vampire-hunters, soul-eaters and excessive bureaucracy...

Stross has pulled off yet another fast-paced blend of espionage thrills, mundane office comedy and Lovecraftian horror, throwing in so many ideas per page that it may well leave your head spinning. There are a couple of early points where the tone pitches a little too far towards comedy, but otherwise this is yet another ferociously enjoyable romp from a writer who's showing no signs of slowing down or losing his touch. **Saxon Bullock**

Stross's 2014 novel should've been The Lambda Functionary, but then this book's first sentence "bit him on the jugular".

Deadly Curiosities

Antiques Horrorshow



Release Date: 3 July

384 pages | £7.99 (paperback)/£5.99 (ebook)

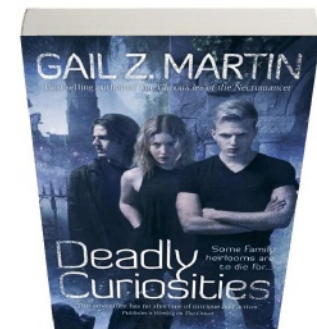
Author: Gail Z Martin

Publisher: Solaris

DEADLY CURIOSITIES IS A

bit disappointing. It isn't helped by the fact that Charlaine Harris also recently released a book with an antiques/junk shop at its core (*Midnight Crossroad*), complete with a gay couple and a spooky vampire bloke. However, there's little completely innovative in urban fantasy nowadays, and this tale of antiques shop owner Cassidy Kincaide, who can "read" the histories of objects when she touches them, could still have worked.

The story sees Cassidy, her magically gifted employee Teag, and centuries-old vampire business partner Sorren tracking down an evil magician and his killer demon. The problem is that everything feels a bit flat, possibly because you don't feel you know the characters well enough to care about them. You get little sense of most characters' history, and sometimes stereotype is



used as a substitute for personality: African-American Lucinda has voodoo powers; Teag's boyfriend is a handsome and charming lawyer who's always conveniently busy when she needs to go investigating.

When personality fails, you'd hope the plot could make up for it, but that too feels quite dull, with repeated instances where Cassidy ends up somewhere with spooky old objects, has visions, and has to fight her way out. Gail Z Martin does create some suspense and atmosphere in these parts, but they happen too regularly and too predictably. **Miriam McDonald**

? Martin was sorting out her late father's estate when writing this; some of his unusual items appear in the book.

Koko Takes A Holiday

Kick-ass with class



Release Date: OUT NOW!

336 pages | £7.99 (paperback)/

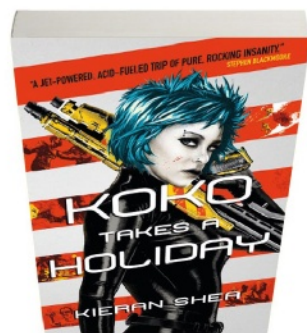
Author: Kieran Shea

Publisher: Titan Books

KOKO IS YET ANOTHER

hard as nails, kick-ass female heroine with funky hair and awesome combat skills. There's a PhD thesis to be written on why such protagonists have taken over SF so successfully – don't worry, we'll spare you that. Luckily for us, Koko is one of the more winning examples of her type.

In a 26th century Earth undergoing a somewhat violent rebirth after 500 years of ecological cataclysm and economic catastrophe, Koko has jacked in her career as a corporate gun-for-hire and is running a brothel-cum-bar on the artificial paradise resort of the Sixty Islands. That is, until her ex-buddy – who got her the cushy retirement in the first place – decides to have her assassinated. On the run, Koko heads skywards,



where the most unlikely of allies awaits her...

Set in a pleasingly well-crafted future which dazzles and bewilders just enough to seem real, *Koko Takes A Holiday* is fast and furious, fun pulp. No matter how tiresome kick-ass chicks have become as a trope (just as square-jawed spaceman once were), when done as well as it is here it works just fine.

The story itself is perhaps a little thin to support so many pages, but the panache exhibited in the writing makes up for any shortcomings. Good old-fashioned, hyper-violent entertainment. **Guy Haley**

? Koko debuted in a short story for online literary journal *Plots With Guns* – read that at <http://plotswithguns.com/6shea.htm>.

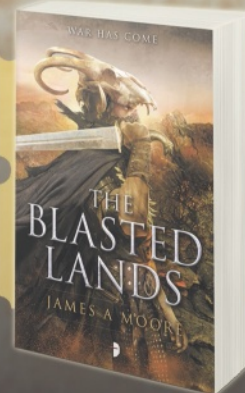
ANGRYROBOT

AWARD-WINNING SF, F AND WTF



Inside the infamous Walled City, two families vie for control – the Medicis with their genius inventor Leonardo; the Lorraines with Galileo, the most brilliant alchemist of his generation. When two star-crossed lovers threaten the status quo, a third faction steps out of the shadows, intent on all their destruction.

A swashbuckling tale of assassinations, inventions and families at war.



WAR HAS COME TO FELLEIN
"George RR Martin fans may well enjoy this well-written epic fantasy series," – Publishers Weekly

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Shadow Of The Wolf

Shapeshifters in Sherwood



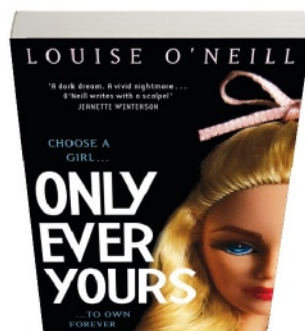
Release Date: 3 July
480 pages | £10.99 (hardback)
Author: Tim Hall
Publisher: David Fickling Books

WHEN A STORY IS AS well-known as the tale of Robin Hood, it's often difficult to find a fresh approach, but YA novel *Shadow Of The Wolf* pulls it off with a bold interpretation that's weird, wild and brutal.

Taking a loose attitude to historical detail, this is a dark and gripping fantasy that recasts Robin Loxley as a blinded teenage outcast who becomes an elemental killer, driven by the mystical powers lurking in Sherwood Forest.

Game Of Thrones-style bleakness is matched with an interesting take on mythology, and while Tim Hall's prose isn't quite strong enough to break out of the "teen novel" category, it's an inventive remix that finds new angles in an old story. **Saxon Bullock**

For a similarly fantastical take on the legend, seek out the mystical 1980s TV series *Robin Of Sherwood*.



Only Ever Yours

More than just skin deep

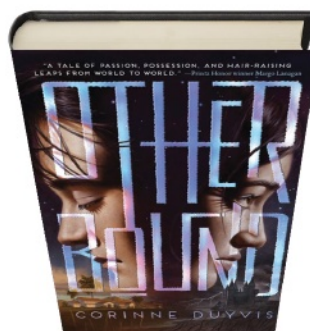


Release Date: 3 July
400 pages | £7.99 (paperback)/£4.74 (ebook)
Author: Louise O'Neill
Publisher: Quercus

A WORLD IN WHICH GIRLS and women are judged entirely on their looks is not so far from our own. Beauty magazines broadcast the message "you will never be good enough". But in *Only Ever Yours*, beauty is not only expected, it is compulsory.

In a future world, genetic engineering has helped ensure that only male babies are born. Females are designed in labs and schooled to be the perfect willing, subservient complement to men. To the 16-year-old girls at School, nothing is more important than being attractive enough to become a bride – and for freida, her final year is made all the more difficult by the abandonment of her best friend. Compelling writing and a brutal conclusion mean this only-too-real dystopia grips from beginning to end. **Rhian Drinkwater**

O'Neill promised she'd write a novel in a year on 1 September 2011. She finished draft one on 31 August 2012.



Otherbound

Don't blink

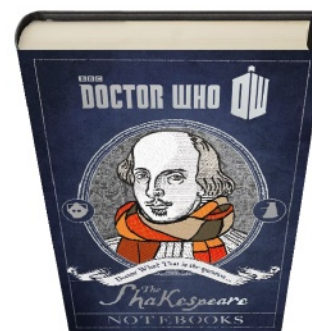


Release Date: OUT NOW!
387 pages | £10.99 (hardback)/£7.12 (ebook)
Author: Corinne Duyvis
Publisher: Amulet Books

IMAGINE IF YOU COULD never rest. If every time you closed your eyes, even to blink, you were living in another world, seeing another face in a mirror, feeling another person's pain. This has been Nolan's life since he was five, sharing every moment with Amara, a servant girl who must protect her princess at all costs. While he lives in "our" world, she lives in the Dunelands, a world of magical devastation, and knows nothing of Nolan or his torments.

It's an original and intriguing premise, and one that is well realised. Though the story is slow at first, it soon builds, adding compelling twists and turns as Nolan begins to finally make his presence known to Amara. Gritty and violent at times, this is an intelligent, satisfying YA novel. **Rhian Drinkwater**

Duyvis first trained as an artist – check out www.corinneduyvis.com/portfolio to see her pictures of Nolan and Amara.



Doctor Who: The Shakespeare Notebooks

My kingdom for a TARDIS



Release Date: OUT NOW!
218 pages | £9.99 (hardback)/£4.68 (ebook)
Editor: Justin Richards
Publisher: BBC Books

JUST HOW MUCH DID HIS meetings with the Doctor influence Shakespeare? Quite a lot, it seems.

This purports to be a collection of drafts, notes and observations by Will himself, from a version of the Scottish play in which Jamie, rather than the witches, tells Macbeth that he will one day be king, to a sonnet comparing an unknown love to a "Type Fifty".

Occasionally funny, mostly cringeworthy, this is an amusing concept that feels overstretched as a book. Your opinion on it may come down to whether you think couplets such as "And Juliet is not some fearful spectre/She is in fact a borrow'd Teselecta" are hilarious or terrible. **Rhian Drinkwater**

The Fourth Doctor claimed to have written out draft one of Hamlet, cos Shakespeare had strained his wrist.

REISSUES

HER SMOKE ROSE UP FOREVER

Release Date: 10 July
£9.99 | Author: James Tiptree Jr
Publisher: Gollancz

The latest release in the SF Masterworks range, Alice Sheldon's male-pseudonym cover famously wasn't blown until the mid-'70s. This collection of 18 pieces showcases the typical elements of her writing: prose capable of poetic beauty; characters trapped by biological determinism; the conflict between the sexes; and bleak, tragic endings.

CHANNEL BLUE

Release Date: 3 July
£7.99 | Author: Jay Martel
Publisher: Head Of Zeus

A screenwriter discovers that Earth is an alien reality TV show, due to be axed unless ratings improve. **We said:** "A rehash of *The Truman Show* on a bed of lightly bruised *Hitchhiker's Guide To The Galaxy*, with a half-baked satire dressing. Martel crafts a few nicely timed comic moments, but adds nothing to his source material."

DRAKENFELD

Release Date: 3 July
£7.99 | Author: Mark Charan Newton
Publisher: Tor

Set in a world influenced by ancient Rome and Greece, this locked-room mystery concerns the murder of the king's sister. **We said:** "*Game Of Thrones* fans will find plenty to enjoy in its political skulduggery. An intriguing introduction to a world that's challenging and provocative without falling into GrimDark clichés."

THE GIRL WITH ALL THE GIFTS

Release Date: OUT NOW!
£7.99 | Author: MR Carey
Publisher: Orbit

Kicking off in a military facility for "special" children, this tale concerns post-apocalyptic survivors trying to avoid "Hungries", zombie-like victims of a strange fungus. **We said:** "Slightly padded in places, but the character work is well crafted and Carey tackles ethical problems with sensitivity."

SHOVEL READY

Release Date: 3 July
£8.99 | Author: Adam Sternbergh
Publisher: Headline

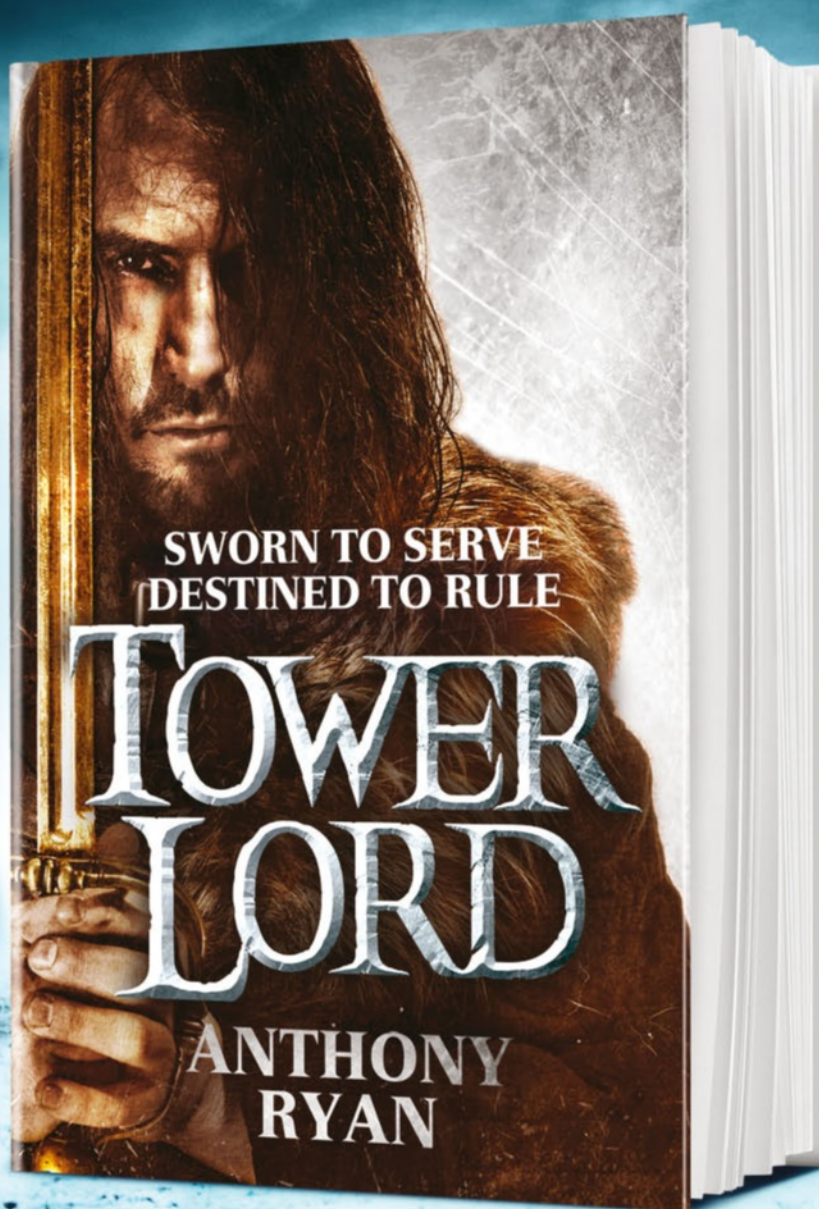
This near-future noir thriller features a hard-boiled tone and grisly, shocking violence. It concerns an assassin who ends up protecting a girl he was hired to kill, and virtual realities run by the super-rich. **We said:** "The SF elements are over-familiar, but the book is effortlessly readable, mixing razor-sharp wit with simmering tension."

FROM THE AUTHOR OF THE BESTSELLING EPIC FANTASY DEBUT OF 2013

'TREMENDOUS'
Fantasy Book Critic

'POWERFUL'
SFF World

'COMPELLING'
SFX



Prepare for the magnificent return of
British fantasy's rising star.



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The Causal Angel

Revelling in contradictions

★★★★★

Release Date: 17 July

304 pages | £20 (hardback)/£8.49 (ebook)

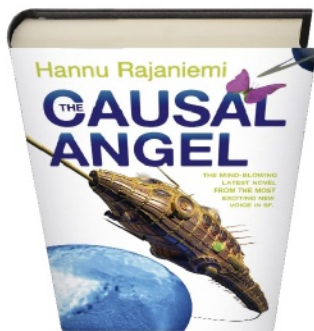
Author: Hannu Rajaniemi

Publisher: Gollancz

THE WORK OF HANNU

Rajaniemi is a puzzle. Here's a writer who's clearly steeped in hard SF and space opera, and who crafts novels that have, to use Brian Aldiss's ever-memorable phrase, a widescreen-baroque grandeur in their setpieces. In the third of his novels about gentleman thief Jean de Flambeur, this shows itself most clearly in the way he decides to dispense with the inner solar system, something it's impossible to do without a certain amount of noise and fuss.

But to read *Causal Angel* is also to notice (again...) that it's as if Rajaniemi rebels against making things too easy for his readers. Add in his disdain for exposition and his smartest-person-in-the-room-level grasp of quantum



weirdness, and things get even more confusing – surely, this pared-back quality should clash with all that baroque ambition?

Instead, as we find out what happens to Jean and his employer Miele, there's a sense of being in the company of a writer confident in his own distinct aesthetic sense. Whether this helps us *understand* what's happened to Jean, Miele and Perhonen is a moot point, but then SF shouldn't be synonymous with easy reading. A maddening, dizzying and dazzling novel. **Jonathan Wright**

Hannu Rajaniemi says that parts of his next novel will be set in "a sort of alternative history Finland".

The Remaining

Bravo Two Zombie

★★★★★

Release Date: OUT NOW!

384 pages | £7.99 (paperback)/£4.49 (ebook)

Author: DJ Molles

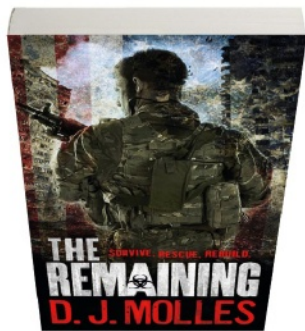
Publisher: Orbit

DJ MOLLES SELF-

published the first four books in this zombie saga in a concentrated burst between 2012 and 2013. Now, with Orbit behind him and a fifth instalment looming, the series is getting a deserved mainstream release.

Lee Harden is a soldier with a unique briefing. Every now and again, when things look shaky in the world, he's ordered to enter a bunker beneath his house and wait for the all clear. He's a contingency plan – one of a number of marines who've been trained to wait and, if necessary, act if things get apocalyptically bad. One day they do...

The Remaining plays out like a hybrid of an Andy McNab book and *28 Days Later*. The "zombies" here owe much to that film's Rage virus victims, but the similarities don't hamper the



story. Instead, it gets off to a terrific start, with a claustrophobic sequence in the bunker as Lee prepares to take on an outside world teeming with psychotic killers. Packed with convincing detail, but rarely falling into jargon or gun porn (well, maybe a little of the latter...) this is satisfying military horror.

Sure, it falls into something of a "good guys vs bad guys" rut towards the end, and you couldn't call it original. Still, it's solidly entertaining and addictive enough to snare you for book two. **Will Salmon**

Like his lead character, Molles keeps a survival kit. His includes: a gas mask, duct tape, torches and ammunition.



The Shadow Master

A plague on both your houses

★★★★★

Release Date: 3 July

352 pages | £8.99 (paperback)/£5.49 (ebook)

Author: Craig Cormick

Publisher: Angry Robot

CRAIG CORMICK IS AN

Australian author with a love of history. His varied back catalogue includes *Shipwrecks Of The Southern Seas* ("True tall tales of piracy, mutiny and shipwrecks") and the Antarctic travelogue *In Bed With Douglas Mawson*. The *Shadow Master* carries this historical fascination into the realms of fantasy, pulling in real-life characters, events and locations, but spinning the 15th-16th century setting into something new.

In a great Walled City that might be Florence, the two biggest families vie for power. A young Medici boy falls for a Lorraine girl, and both become embroiled in a bloody clash between steampunk science and religious fanaticism.

With its *Romeo And Juliet*-style romance and political conflict inspired by the historical Lorraine and Medici families, this should be a rollicking good alternate history. Especially when you add Galileo and Leonardo inventing fantastical machines that blend engineering with metamorphosis magic.

But it's not as fun as it sounds. *The Shadow Master* is slow-moving and clunky – quite put-downable, in fact. There are odd turns of phrase (for heaven's sake, say "breasts" not "Mountains of the Goddess"), attempts at humour that fall flat, and the stakes rarely seem precarious. With one eye on a larger, trilogy-spanning arc, Cormick forgets to tell a memorable first volume story. **Dean Evans**

Despite appearing together in this book, Galileo and Leonardo da Vinci actually lived over a century apart.

THE TICK LIST

THE BEST NEW BOOKS – GOT 'EM YET?

- 1 THE FOREVER WATCH**
A bureaucrat investigates killings on a vast ark ship in David Ramirez's debut. ☐
★★★★★
- 2 SON OF THE MORNING**
Angels fight for their kings in this tale of an alternate Hundred Years War. ☐
★★★★★
- 3 THE THREE**
Three kids mysteriously survive four simultaneous plane crashes in this globe-hopping thriller. ☐
★★★★★
- 4 YARRICK: IMPERIAL CREED**
This *Warhammer* book gives insights into the Imperial creed. ☐
★★★★★
- 5 STAR WARS STORYBOARDS: THE ORIGINAL TRILOGY**
Key action scenes sketched. ☐
NEW ENTRY ★★★★★
- 6 IN DARK SERVICE**
A young lad is kidnapped by slavers in Stephen Hunt's new fantasy series. ☐
NEW ENTRY ★★★★★
- 7 THE SEVERED STREETS**
Paul Cornell's second about supernaturally sighted cops. ☐
NEW ENTRY ★★★★★
- 8 SKIN GAME**
Harry Dresden must help old enemies rob a vault in Jim Butcher's latest. ☐
NEW ENTRY ★★★★★
- 9 TAKE BACK THE SKIES**
A runaway hatches a plan to bring down the government in Lucy Saxon's YA book. ☐
NEW ENTRY ★★★★★
- 10 CUCKOO SONG**
A girl discovers her true nature in Frances Hardinge's unsettling '20s-set fairytale. ☐
NEW ENTRY ★★★★★

THE RULES: New releases push down old releases. Books drop out of the chart after three months.

BULLET TIME

A BOOK IN BULLET POINTS

THE WORLD ACCORDING TO SPIDER-MAN

Release Date: OUT NOW!

£12.99 (hardback) | 63 pages

Author: Daniel Wallace | Publisher: Bantam Press

Written in Spidey's wise-cracking style, this gift book offers advice on matters like webslinging and costume care.

Fully illustrated (by comics cover artist Mirco Pierfederici), it includes removable elements, like a letter from J. Jonah Jameson.

Very light-hearted, with plenty of poking fun.

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FIRST READ
AN EXTRACT FROM A NEW BOOK

Koko Takes a Holiday

by Kieran Shea

Meet Koko Martstellar: corporate mercenary turned brothel madam extraordinaire, and the unlikely hero of Kieran Shea's action-packed cyberpunk debut.



THE AUTHOR

Kieran Shea's fiction has appeared in *Ellery Queen Mystery Magazine*, *Plots With Guns*, *Word Riot*, *Needle: A Magazine Of Noir* as well as several modern crime fiction anthologies. He divides his time between 38°58' 22.6"N-76°30'4.17"W and 39.2775° N, 74.5750°W. *Koko Takes a Holiday* is his first novel, the sequel, *Koko the Mighty*, will be published in 2015.

Koko is happily swaggering through life on The Sixty Islands, a manufactured tropical pleasure resort, when an old comrade sends a squad of security personnel to her saloon...

Koko Martstellar?" Koko edges forward and peers over the railing. Sure enough, six Custom Pleasure Bureau security personnel are fanned out in an inverted U pattern in the bar's main dance area. Three men and three women. All are heavily side-armed and grim-faced to beat the proverbial band.

"Speaking."

A tall blonde woman, apparently the group's senior officer, breaks off from the formation and assesses her with humorless gray eyes.

"SI Security. Can we have a moment with you, please?"

Koko sighs, turns, and takes the stairs, making her way down the steps two at a time. When Koko reaches the bottom, she draws back her hair and cinches it off with a rubber band pulled from her front pocket.

"What can I do for you this morning, officer?" Koko asks.

The tall blonde officer takes a few steps and speaks as though from a memorized script. "Koko P. Martstellar, you are hereby charged with the following violations of Vendor Operator Decree Measures of the Custom Pleasure Bureau: Article One, Chapter One; Article Six, Chapter Two; and Article Twenty-One, Chapter Three. Are you familiar with revised VDOMs for The Sixty Islands?"

Koko scratches her chin. Besides not getting enough sleep she's a touch hung over, and it takes her a few foggy seconds to process the woman's officious-sounding drivel.

"The VDOMs?" Koko brews her best pondering look. "Hmm, let's see. Gee, to be honest, not really."

The blonde officer glares disapprovingly.

"As a pleasure vendor on The Sixty Islands, you should be familiar with any and all CPB updates. In fact, if I'm not mistaken, you should have a complete list of VDOMs displayed for public view." The blonde officer looks around the room as she clucks her tongue. "Where are yours, may I ask?"

Koko folds her arms. Koko is a pretty good judge of character and has gone toe to toe with plenty of uppity, by-the-letter authority figures in her past, but rather than push back on the blonde officer's posturing she tries for an air of nonchalance and moves behind the bar. Picking out a key hidden beneath the register, she unlocks the cage on the good liquor bottles arranged on a tiered shelf behind the bar and grabs a bottle of good twelve-year-old beauty. Koko flips a clean glass from the stacks and pours herself a generous eye-opener.

"I guess I must've misplaced them," Koko says. "But hey, I'm sure they're around here someplace."

"Are you being facetious with me this morning, Martstellar?"

"Facetious? Oh, no, not at all. I wouldn't dream of it."

"Because this is not a laughing matter, I assure you."

"This time of morning, I'm sure it's not."

"Good," the officer replies. "Very well, let's get right to the specifics of the matter, shall we? It is our understanding that you cut down, by last count, two SI patrons several hours ago in a direct violation of CPB policy, is this correct?"

Koko nods. "That's affirmative."

"So, you're not denying killing these tourists?"

"No, ma'am."

"Fine. I appreciate your being so forthright with me. Now, then, if you did in fact shoot and kill these two patrons, where have you stored their bodies?"

Koko picks up her glass and a bit of the twelve-year-old beauty slops over onto her thumb. She licks the back of her hand and then motions outside.

"Well, after the Komodos had their fill, I just sort of went ahead and torched what was left out by the waste bins."

The blonde officer's head jerks back as though stung.

"You *burned* their bodies?"

"Yeah."

"But why? Why would you even think of doing something like that?"

Koko bunches her shoulders. "Seemed sanitary."

"But that's not SI crisis protocol."

Koko shakes her head and downs the rest of her drink. "No offense, officer," she says, "but SI crisis protocol can kiss my ass. I greased those two troublemakers fair and square and in self-defense. Anyway, re-civ Kongercat truce agreements or not, CPB and SI HQ should have their heads examined, letting trash like that onto The Sixty."

"Well, if you'd bothered to read the VDOM amendments relating to emergency management issues, you would have seen that engaging in any and all lethal means against paying customers, including re-civ Kongercats, is now strictly forbidden on The Sixty. And tampering with evidence on top of a violation like this? I'm afraid your actions are completely unacceptable. Have you any idea of how behavior like this can tarnish The Sixty Islands' overall brand?"

Koko throws back her head and laughs. "Oh c'mon! Tarnish The Sixty Islands' overall brand? Seriously, isn't that blowing the public-relations slant on this a bit out of proportion?"

"CPB HQ doesn't seem to see it that way."

"Yeah, well," Koko chuffs, "those two freakshows were threatening my staff. There were other customers present last night too. Paying customers too, mind you. Has CPB HQ even given a thought about their safety and vacation experience? Or to my own employees' welfare, for that matter? Honey, I did CPB a favor." Koko spins her now empty glass on the bar. "Look, I know you're out here this morning just doing your job and all, so why don't we cut the bullshit, all right? Contact Portia Delacompte over at HQ. Vice President Delacompte is an old friend of mine, and I'm sure she'll find some way to take care of all this."

The blonde officer throws a glance to the other members of the security team.

"You know, I've taken a good look at your file, Martsteller."

"Oh, yeah?"

"Yes. A fairly impressive career on the mercenary circuits for the multinationals before you downshifted to," the officer looks around the room until she ogles Archimedes standing by the stairs in his red macramé thong, "the leisure industry."

"I take it from your tone you don't approve of what I do here."

"No, I know such lustful pursuits are part of the SI's overall appeal. However, I also know there are more refined ways to make one's living on The Sixty."

Koko scoffs. "Like what? Setting up massacre simulations so Dick and Jane Deep-Pockets and their spoiled, elitist brats can get their rocks off? Give me a break. You puckered types are all the same. Vacation extravagance in the realm of replicated hyper-violence is fine and dandy, but if someone wants to release her pent-up tensions with a little shift and shake you guys turn into a bunch of right-angled prudes. Anyway, if you say you've seen my file, you no doubt noted my employment recommendation. Like I said, Delacompte and I are old friends. I'd be careful where I was treading with that attitude of yours if I were you."

"Really, now?"

"Yeah, really."

"Well, I hate to be the one to break it to you, but we are here this morning on Portia Delacompte's direct orders."

The words sandbag her. Koko does a double take. "Wait. Come again?"

The blonde officer unfastens a pouch on her belt. She

withdraws a data plug and wings it directly at Koko's head.

Koko snatches it from the air just before the data plug tags her on the nose.

Without taking her eyes off the officer, Koko jacks the plug into the bar register and opens the plug's file on the projection prompts. She reads the file's content twice just to be sure she's not imagining things. It's unreal. Totally indefensible corporate bullshit of the most bureaucratic order. In essence the file says Koko is finished as an SI pleasure vendor and is to be incarcerated immediately until a penalty hearing can be arranged. In addition, if she is not compliant, Koko is to be terminated—effective immediately.

A chill spreads out from the pit of Koko's stomach. When she confirms the indictment's authorization code she sees that the orders have indeed been encoded by Portia Delacompte herself.

What the—

Terminated?

Terminated?

To find out what happens next, pick up *Koko Takes a Holiday*, out now from Titan Books (RRP £7.99). E-book also available. www.titanbooks.com

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BOOK CLUB 103

Moondial

Helen Cresswell, 1988

Sophia McDougall reevaluates the creepy children's novel

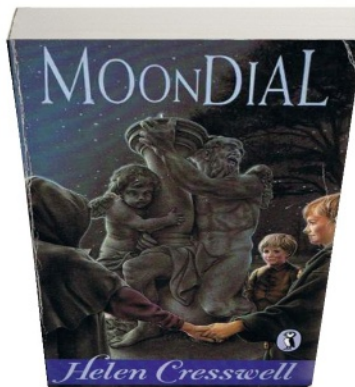
EVEN BEFORE SHE CAME TO Belton, Minty Cane had known she was a witch, or something very like it."

A stately home with a secret, a girl looking for answers, a sinister governess, lost children crying through the centuries – and above all a sundial that, by night, becomes a time machine. Helen Cresswell's *Moondial* was probably my first encounter with the gothic.

Like Cresswell's earlier novel, *The Secret World Of Polly Flint*, *Moondial* is built around a visionary heroine with a vulnerable, wounded parent. But *Polly Flint* is a sunny book, in which no one really seems as if they might die. In the shadowy, lyrical world of *Moondial*, they can and do. Death is an ever-present chill in the air – Araminta "Minty" Cane has been hearing her father's voice since before the story began "and that, she knew, was unusual, because he was dead". Having claimed her father, death hovers over Minty's mother after a brutal accident, and a tiny 19th century gravestone adds a terrible poignancy to the book's happy ending.

Minty is a less naive, more self-reliant heroine than her predecessor Polly; as played by Siri Neal in Cresswell's TV adaptation of her own work, she was also, to my ten-year-old eyes, impossibly glamorous, with her tumbling dark hair, choker necklace and ivory poet's blouse.

On rereading as an adult, it's noticeable how certain attitudes have changed since the '80s, as when Minty's Aunt Mary, abruptly landed with the role of parent, tells the traumatised girl to go off alone and hang out with that weird old man whom no one knows much about, except that he definitely likes kids. But more striking is how rigorously Cresswell avoids romanticising history. The novel was published in association



The novel was published in association with the National Trust

with the National Trust, and inspired by a real Lincolnshire stately home, yet despite this heritage-industry genesis there is no *Downton*-esque nostalgia for frocks and balls. Minty and her mother have cut-glass RP accents in the TV adaptation, but sound decidedly regional in the book; either way, their connection with the house is solidly working class: Aunt Mary, with a photograph of herself in housemaid's uniform on Minty's bedroom wall, is a living reminder of the days of service. "It's not like the old

days," Mary sighs at one point, but it's hard to see why you'd want it to be. Minty's voyages into Belton's past almost never lead her inside the house; and when she does enter 1870s Belton, she never makes it above stairs, indeed, she's rather symbolically trapped in "the cupboard under the stairs". The day-to-day lives of the house's aristocratic family are never so much as glimpsed; Minty's only contact with any of them is with the abused Sarah, a 17th century victim of superstition and neglect, who leads a friendless nocturnal life, wandering the gardens and bathing her birthmarked face in a moonlit pool.

We never really find out exactly what is going on in the magical schema of *Moondial*. Why does 18th century Miss Vole look like 20th century Miss Raven? What is "moontime"? What have mirrors got to do with it? The answers can only be intuited rather than known. This may frustrate as much as it charms the adult reader, but to me as a child this ambiguity allowed *Moondial* a sense of mystic scale beyond its relatively slight wordcount.

I wish Cresswell, who died in 2005, had written again about Minty. There's a strong sense that *Moondial* is just one episode, albeit a crucial one, in a remarkable life. I'd have liked to see her as a grown woman.

Failing that, I'd like to see more adult protagonists like her. **SFX**

Sophia McDougall's first novel for children, Mars Evacuees, is published by Egmont.

**YOUR
OPINIONS**

Join the debate at
<http://forum.sfx.co.uk>

■ This book feels like a relic of another era. At the time children and young adult books tended towards real-life situations (*Adrian Mole*, *Baby-Sitters Club*, *Sweet Valley High*). This novel much more resembles those from the 1950s and earlier, in particular *The Secret Garden*, *Tom's Midnight Garden* and *The Children Of Green Knowe*. And this is where we strike the key problem of the book: it never escapes the long shadow cast by the very large number of very similar predecessors. Anyone who has a knowledge of British children's literature will be stuck with a sense of déjà vu – it walks a very well-trodden path. That is not to say it's not a good tale; I could not help but enjoy reading it. Have I seen the adaptation? Throughout the book I felt like I had but that is possibly because of how similar it is to other stories! I would have been too young in 1988 to remember it.

Hammond

■ Cresswell's *Moondial* was probably the last piece of children's literature I read. I fell in love via the fantasy elements in the BBC adaptation starring Siri Neal. The book blended scares with emotion with mystery and genuinely creepy bits and strong narrative, and was in retrospect probably tailor-made for TV! I think, after reading this, and the concomitant trip to the stately home to see the *Moondial* for myself (it didn't work), I moved on into adult literature. A read I'd push on any future children I may have.

Iain Martin

■ A great book made into a great television series.

Blotty



GET READING

Never read Cormac McCarthy's bleak novel *The Road*? Grab a copy now ahead of issue 252's article by Adam Christopher.

NEXT ISSUE

In 2013, *Dark Eden* by Chris Beckett won the Arthur C Clarke Award. Adrian Tchaikovsky will be discussing this modern classic in *SFX* 251.

LIKE THIS? TRY THESE!

Fire And Hemlock by Diana Wynne Jones (1985)

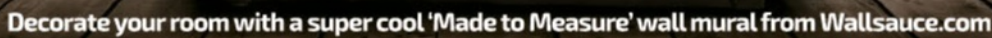
Another girl digging up magical secrets, but in this twisty take on the legend of Tam Lin, the answers are buried in her own memory.



The Promise by Robert Westall (1990)

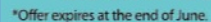
"Promise that if I ever get lost, you'll come and find me." Bob's vow to his first love takes on sinister significance in this WW2 ghost story.

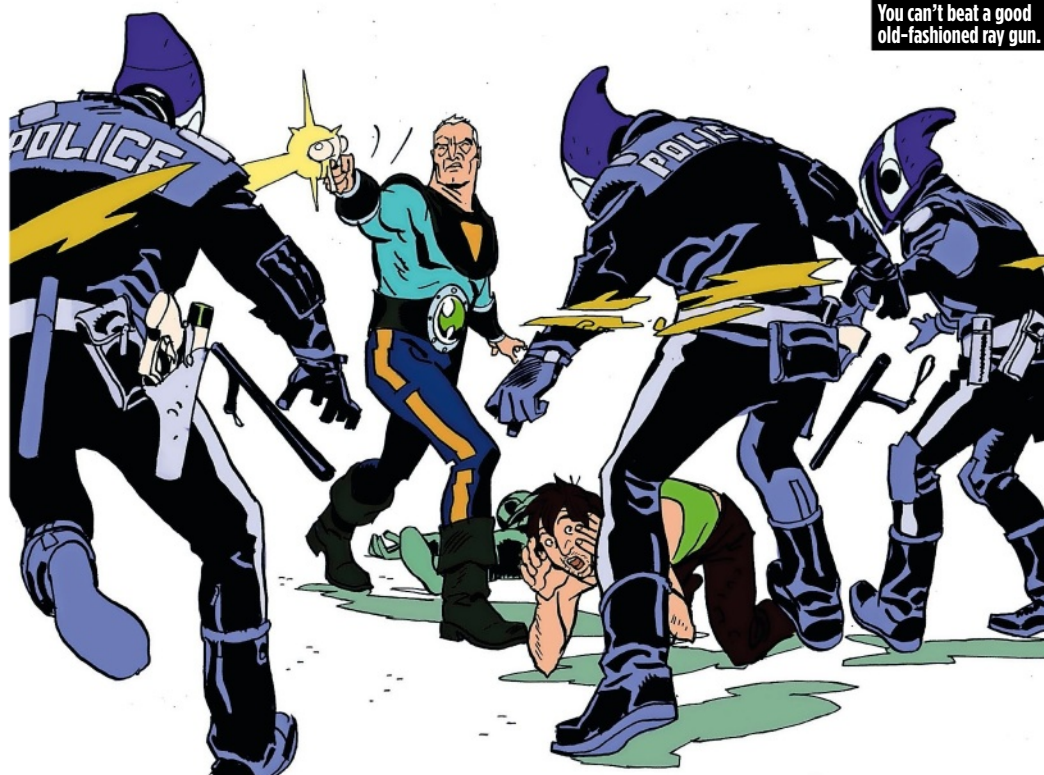




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Star Trek & Harry Potter





OVERVIEW

Starlight

Less hack and slash, more Flash



Release Date: OUT NOW!

\$2.99 | Publisher: Image
Writer: Mark Millar
Artist: Goran Parlov



"HEARTWARMING"

isn't a word usually used to describe a Mark Millar comic. One of the biggest names in the industry, Millar has made a habit of pushing the envelope with deliberately provocative shock tactics (most notably in the *Kick-Ass* saga), while his 2013 statements about using rape as a plot device didn't do him any favours. Millar's recent comics have almost always been edgy, snarky and filled with creative violence — which makes *Starlight* all the more surprising.

In keeping with Millar's habit of going for movie pitch-friendly concepts, *Starlight* can be summed up as "*Flash Gordon* meets *Unforgiven* (with a heavy dose of *The Incredibles*)". It's the story of Duke McQueen, a pilot who once voyaged

from Earth to the distant planet Tantalus, where he defeated the plans of an evil alien dictator, only to return home and find that nobody believed his stories. Forty years later, he's a lonely widower with little left apart from his memories, but when a space rocket from Tantalus arrives and asks for his help, McQueen is in for one last great adventure...

Embracing a classic pulp SF vibe that harks back to the original '30s *Flash Gordon*, Millar has eased down on most of his usual storytelling tics (there are only a couple of moments of gore, and a few brief pop culture gags) in favour of a much more earnest and heartfelt tone. It would have been easy to make this a sharp-edged spoof, but instead *Starlight* largely plays its story with a straight face, mixing nostalgic retro futurism with the elegiac tale of an ageing hero getting one more roll of the dice.

The first three issues have already set up an enjoyably traditional adventure tale of heroes and villains, and while it's unlikely there are going to be many real surprises along

the way, Millar is making this an enjoyable ride with his usual slick and efficient storytelling. Backing this up is the gorgeous visual style of artist Goran Parlov; while Millar's story is entertaining, it's Parlov's art (with Iva Svorcina's colours) that makes *Starlight* truly exceptional. Channelling a mixture of P Craig Russell, Winsor McCay and legendary French artist Jean "Moebius" Giraud, Parlov showcases a gorgeously lush design sensibility and a loose, European style that

A ripping pulp yarn that's more than just a movie pitch

loads every page with expressive detail, bringing the alien world of Tantalus to life.

Millar has tried to go the more heartfelt route before with *Supreme*, but so far this retro space epic feels much more consistent and entertaining. *Starlight* might not convince many Millar-haters to change their minds, but it's still a ripping pulp yarn that looks set to be more than just a cool-sounding movie pitch. **Saxon Bullock**

Millar struggled to come up with a title himself; he picked *Starlight* out from a list of suggestions by friend Bryan Hitch.



OVERVIEW

The New 52: Futures End

Future imperfect



Release Date: OUT NOW!

\$2.99 | Publisher: DC
Writers: Brian Azzarello, Keith Giffen, Dan Jurgens, Jeff Lemire
Artists: Dan Jurgens, Jesus Merino, Patrick Zircher



SOMEONE AT DC

really likes the idea of weekly comics — *Batman Eternal* recently began, and now there's a second saga to add to the list. *The New 52: Futures End* jumps us five years ahead of the DC Universe's present day, and delivers unexpected character deaths, over-the-top plot twists and more severed limbs than seems strictly necessary.

In a development that also proves someone at DC really liked the *X-Men* storyline "Days Of Future Past", *Futures End* revolves around Terry McGinnis, aka Batman Beyond, who arrives from an even darker future to prevent a timeline where evil AI satellite Brother Eye transforms all DC's superheroes into soulless cyborgs.

Elsewhere these opening issues stick closely to the formula established in 2006's 52, acting as an ensemble drama taking in the whole DC Universe. Fully exploiting the "five years later" time-shift, the story often seems like an excuse to kill off certain characters, while the tone bounces between overblown melodrama and po-faced action, not helped by some decidedly flat visuals.

The result is a superhero comic that isn't without enjoyable moments, but is also clunky, dated and often painful to read. DC's still capable of producing good superhero material, but *Futures End* is an ineffective showcase that mistakes self-conscious "edginess" and graphic violence for genuine fun. **Saxon Bullock**

Futures End will tie into September's crossover event, as every DC title will feature a "five years later" issue.



OVERVIEW

Original Sin

The eyes have it



Release Date: OUT NOW!

\$3.99 | Publisher: Marvel

Writer: Jason Aaron

Artists: Mike Deodato, Frank Martin, Jim Cheung



THERE'S NOTHING

like a good old-fashioned murder mystery to spice up a story, and Marvel has decided the time is right for a little whodunit action in their latest sprawling event comic. An eight-issue miniseries (with an added issue zero prologue), *Original Sin* features all the usual suspects from the Marvel universe, but also pitches the story in a far more cosmic direction thanks to the victim's identity.

The story begins with the violent death of one of the Marvel universe's most powerful characters – the mysterious Moon-dwelling figure known as the Watcher, who's found

shot through the head with his eyes removed. The Avengers begin a murder investigation alongside Nick Fury, as mysterious forces plot in the shadows to exploit the situation. However, the Watcher's eyes hold strange, terrifying powers, and soon all the dark secrets he amassed over the years are being revealed...

Writer Jason Aaron can't quite match the heights of last year's epic

Infinity saga, but he keeps the pace up and the dialogue witty, while main series artists Mike Deodato and colourist Frank Martin make the visuals pin-sharp, impactful and atmospheric. Featuring entertaining plot twists and truly odd pairings (like a team-up between Doctor Strange and the Punisher), *Original Sin*'s first three issues are never less than enjoyable. They aren't the most accessible jumping-on point, though, and anyone not steeped in the weirder aspects of Marvel continuity may find themselves a little bit lost. **Saxon Bullock**

Jason Aaron re-read a lot of Jim Steranko's Nick Fury. "I want it to be that kind of story... a whacked-out, action-driven story."



ANTHOLOGY

In The Dark

Two dozen tales of terror



Release Date: OUT NOW!

336 pages | £37.99 (hardback)

Editor: Rachel Deering

Publisher: IDW



ONE OF THE

pleasures of the rise of Kickstarter has been watching the success of small projects like this, which raised more than twice its original funding goal. Edited by Rachel Deering, *In The Dark* is a bumper-sized anthology of 24 horror comics written and drawn by an impressive array of talent. What's most pleasing is the hit rate – almost all of the stories are either hauntingly spooky or gleefully gross. Even Steve Niles's usual goth nonsense is palatable.

DC poster boy Scott Snyder contributes an introduction as well as a story – "The One That Got Away". It starts well but falls a little

flat towards the end as his careful pacing makes way for a frantic twist.

Better is Brian Keene's "The Lost Valley Of The Dead". What begins as a zombie Western soon becomes an Edgar Rice Burroughs-flavoured pulp adventure. Tadd Galusha's art has a gorgeous retro feel and it's one of the most fun stories here.

Deering contributes a couple of stories herself, one of which –

"Famine's Shadow" – is among the book's highlights. The story of a little girl, a cruel father and a witch, it's hauntingly sad and beautifully complemented by Christine Larsen's evocative art.

The sequencing could have been tighter – two werewolf-themed stories come almost back-to-back, for example – and the longer stories are generally stronger than the shorter twist-ending pieces. But these are small quibbles. *In The Dark* is a scream, and shines with an obvious love of the horror comics genre. **Will Salmon**

There's also a 26-page feature on the history of horror comics by Mike Howlett, author of several books on Eerie Publications.



OVERVIEW

Magnus: Robot Fighter

Gold Key character unlocked



Release Date: OUT NOW!

\$3.99 | Publisher: Dynamite Entertainment

Writer: Fred Van Lente

Artist: Cory Smith



THERE'S

something endearingly timeless about the premise of *Magnus: Robot Fighter*, the strongest

of an eclectic stable of old Gold Key titles now being resurrected by Dynamite Entertainment.

Set in the far-future dystopia of North Am, it takes place in a society where humans are subservient to their robotic masters. With shades of *The Matrix*, Fred Van Lente initially portrays Russell Magnus as a down-to-earth expectant father who's happy with his lot. Magnus then comes to his senses to find that he's actually a dangerous subversive, being held captive by the sinister Singularity. Predictably, Magnus quickly escapes and is pursued by police officer Leeja Clane. Dubbed the Human Hunter, Leeja was previously depicted as Magnus's girlfriend and wife-to-be, and the chemistry between the pair is palpable despite their currently radically opposing perspectives.

Having considerably bolstered Leeja's role, Van Lente parodies the Bechdel Test as #3 opens with Leeja casually discussing cats with a female colleague. He makes intriguing additions to Magnus's backstory too, such as introducing The Three Codes of Humanities, a play on Asimov's Three Laws of Robotics (itself quoted by creator Russ Manning in 1963's very first issue). There's also something of Manning's deft linework about Cory Smith, who proves equally as adept at the quieter, emotional moments as he is at vibrant action scenes and breathtaking futuristic cityscapes. **Stephen Jewell**

Other Gold Key revivals include *Turok: Dinosaur Hunter*, *Solar: Man Of The Atom* and *Doctor Spektor: Occult Hunter*.

Watch Dogs

Hack of all trades

★★★★★

Release Date: OUT NOW!

£59.99 | Format reviewed: PS4

Also available on: Xbox 360, Xbox One, PS3, PC, (Wii U version out later this year)

Publisher: Ubisoft



UBISOFT HAS

made plenty of open-world games before – from the historical free-running of the *Assassin's Creed*

games to *Far Cry 3*'s sprawling *Rambo* paradise – but it has never taken on the undisputed king of the genre on its own turf. Until now. *Watch Dogs* sees Ubisoft transplant its effective open-world formula into modern-day Chicago, meaning comparisons with *Grand Theft Auto* are inevitable.

For all of five minutes, anyway. Then protagonist Aiden Pearce finds himself pinned down by police at a sports stadium, pulls out his phone, hacks into the network that controls every facet of this high-tech

city, and causes a blackout. As Pearce slips away into the night, you realise this ain't no *Grand Theft Auto* rip-off. And it's all thanks to a smartphone.

Out on the streets of Chicago, Pearce can profile passers-by, hacking phones to siphon funds from

bank accounts, intercept texts and calls or download music. Behind the wheel of a car he can turn traffic lights green to cause pile-ups, blow up underground steam pipes and open bridges. And in combat he can toy with patrolling guards – jamming communications, tampering with explosives, or luring them round corners for silent takedowns. It's a broad, flexible set of tools, and Pearce has a traditional arsenal – shotguns, sniper rifles, grenade

launchers and so on – for backup when things go wrong.

The sprawling world map contains a genre-standard, and frequently terrible, bevy of distractions – poker, slot machines, silly AR minigames and side-missions – but it's during the main story that *Watch Dogs* is at its best. Out for revenge after the murder of a loved one during a botched attempt on his own life, Pearce takes on street gangs, the mob, shady corporations and rival hackers in a 30-hour campaign with a varied set of missions that make excellent use of the hacking mechanics. Pearce himself is gruff, tortured and grimly determined, but rather a blank slate. The real hero is the phone in his hand.

It's not the prettiest of games – it has its moments, but this isn't going to sell you a new console on graphics alone – and the map teems with nonsense that undermines the strength of the game's core systems. Stick to the main storyline, though, and *Watch Dogs* offers an experience that's quite unlike any other in this most crowded of genres.

Nathan Brown



You are also being watched.

You are being hacked

Early on, spend your skill points on new hacking and crafting abilities. You'll quickly get access to all the best toys.

Wolfenstein: The New Order

The Reich Stuff

★★★★★

Release Date: OUT NOW!

£49.99 | Format reviewed: PS4

Also available on: Xbox One, Xbox 360, PS3, PC

Publisher: Bethesda



NAZI-RULED

alternate histories are a penny in SF, but *Wolfenstein* is the blond-haired, blue-eyed daddy of the genre when it comes to games. It's also the forebear of the modern first-person shooter – something Machine Games have taken to heart in this unexpectedly superb reboot, with retro shooter mechanics sitting alongside an immersive, emotive and thoroughly compelling story.

Set predominantly in 1960, the game sees BJ Blazkowicz join forces with a band of colourful resistance fighters to take down the tyrannical new world order. The odds are stacked against them, with the Nazis having conquered the world thanks to a seemingly inexplicable leap forward in technological prowess.



"Give us a kiss!"

The shooting is noisy, outlandish and hugely entertaining – after dual-wielding shotguns with shells that bounce off walls you'll never go back. There's also a satisfying stealth system which can make life easier for BJ by stopping commanders calling in reinforcements, but however you choose to play the action mechanics are rock solid.

It's the story and characterisation that are the highlights, however. Well acted, thoughtfully written and directed with cinematic flair, this is a surprisingly melancholy tale with a love story at its heart that has no right to be quite so tender. Crafted with genuine care and affection, *The New Order* is the best story-driven shooter for quite some time. **Jordan Farley**

Sleep on the mattress upstairs in the hideout and you'll enter a playable version of the original *Wolfenstein*.

Murdered: Soul Suspect

Dead on arrival

★★★★★

Release Date: OUT NOW!

£49.99 | Format: PS4

Also available on: PS3, Xbox One, Xbox 360 and PC

Publisher: Square Enix



BEING PUSHED

out of a third floor window and then plugged with no fewer than seven bullets is as good a justification as any for suffering from a serious case of the Mondays, but for ghost cop Ronan O'Connor it's small fry when compared with starring in this ghastly point-and-click adventure. Before he transitions over to the afterlife, Ronan must solve his murder and track down the serial killer who's been offing the residents of Salem. But the biggest mystery isn't the identity of his killer, it's how this game can be classed as finished.

The plot itself, though not exactly original (*Shadow Of Memories* and *Ghost Trick: Phantom Detective* have both done the "solve your own murder" story with greater depth),



Can a ghost contaminate a crime scene?

does the business as it weaves threads of Salem's witch-hunting past into a modern-day tale of ghosts and demons. And evidence-gathering scenes are surprisingly novel, thanks to your ghostly ability to stroll through walls and objects.

Unfortunately, obtuse puzzle deduction mechanics, game-breaking bugs and monotonous action sequences that should have been exorcised during testing kill off the game as early as the plot does its protagonist. By the time you realise that every character you can possess – and their internal monologues, which you're able to hijack – is copied and pasted dozens of times throughout Salem's streets, *Soul Suspect's* soul is long dead.

Matthew Pellett

Ronan's spirit can also possess cats. These can leap across chasms to reach new areas, and there's even a meow button!

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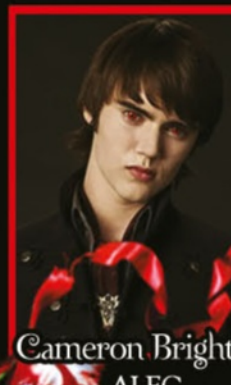
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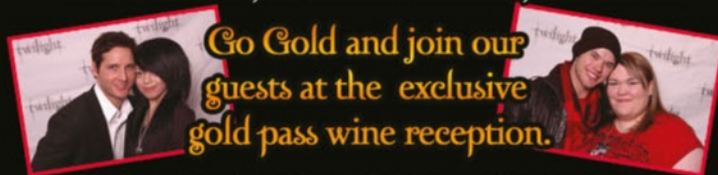


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Box Of Delights

What we've been playing with this month

FUNKO PRODUCT OF THE MONTH

1 Beast Pop! Figure

Funko | Height: 11.5cm | RRP £9.99 | FPI price £8.99
Catalogue number: B5191

He may be far from the real McCoy, but this vinyl figure of the blue-hued, furry mutant has bags of charm: we particularly dig the detail to his hair, and his wee black pants! It's an ideal purchase for anyone desperately in need of affirmation: it's a bobblehead figure, so if you give him a quick shake he'll nod furiously in agreement. He'll probably also function quite well as an early warning system for earthquakes.

2 The Walking Dead Minimates

Diamond Select Toys | Height: 5.6cm | RRP: £9.99 (for two) | FPI Price: £7.99 | Catalogue numbers: B6768/B6769/B6770

This fifth wave of *Walking Dead* Minimates features (left to right) a "geek zombie", Michonne (in prison garb), Morgan, Glenn (in riot gear), Maggie and Tyreese. If you're squinting at them thinking, "That looks *nothing* like Steven Yeun", bear in mind they're based on the comic, not the TV series. While they have more points of articulation than a Lego figure, they lack either the charm or attention to detail. They come with various extra hats, weapons and spare limbs, providing the opportunity for some moderately amusing mash-ups.

3 Lego Keylights

IQ Hong Kong | Height: 7.5cm-8.5cm | FPI price £6.99 each | Catalogue numbers: B1349/B8325/B8336

Life in Western civilisation is blighted by countless nightmarish scenarios. Fumbling to find your keyhole in the dark, for example, can waste precious milliseconds. You can put that particular First World problem behind you with one of these dinky keychains; press the chest of Catwoman (beg pardon, lady), Captain Rex or C-3PO and they emit a helpful light from their feet. The range also includes the Joker, R2-D2, Yoda, Vader and a Stormtrooper.



THREE
OF A
KIND

Guardians Of The Galaxy Lego

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Don't you love the way Lego's movie tie-in sets tease setpieces from yet-to-be-released films? This one, for example, tells us there's a bit in the Marvel movie where "Star-Lord escapes with the orb".

KNOWHERE ESCAPE MISSION

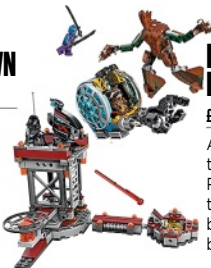
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And this one lets the cat out of the bag about Groot and Rocket Raccoon getting ambushed by the bad guys, and having to evade blasts from the Sakaaran's giant bazooka. Oh no!

THE MILANO SPACESHIP RESCUE

£69.99 | www.forbiddenplanet.co.uk

And even if you're a serious spoiler-phobe, you can't get angry when they come in brick form, can you? Also just released: a very groovy limited edition set of the Ecto-1 car from *Ghostbusters*.



THINGS TO COME
MORE GOODIES COMING YOUR WAY



TARDIS DOORMAT

ETA: OCTOBER

Just when we thought every possible avenue of *Doctor Who* merchandise had been exhausted... This polypropylene doormat measures 40x57cm, and will hopefully subliminally influence visitors into thinking your abode is a bit less "bijou" than it actually is. Seems wrong to wipe your muddy shoes on the TARDIS, though – they should do doormats themed on "Time And The Rani" or "Fear Her" instead.



FLASHER GREMLIN

ETA: NOVEMBER

We thought NECA's "dress-up ET" prop replica was the height of insanity, but that looks positively tame compared to this recreation of the moment in *Gremlins 2* when one of the mischievous critters whips upon his mac to reveal... er, a puzzling total lack of genitalia. Standing 30 inches tall, it comes with removable sunglasses – but you'll have to supply the cigarette he was smoking yourself.



MALCOLM REYNOLDS FIGURE

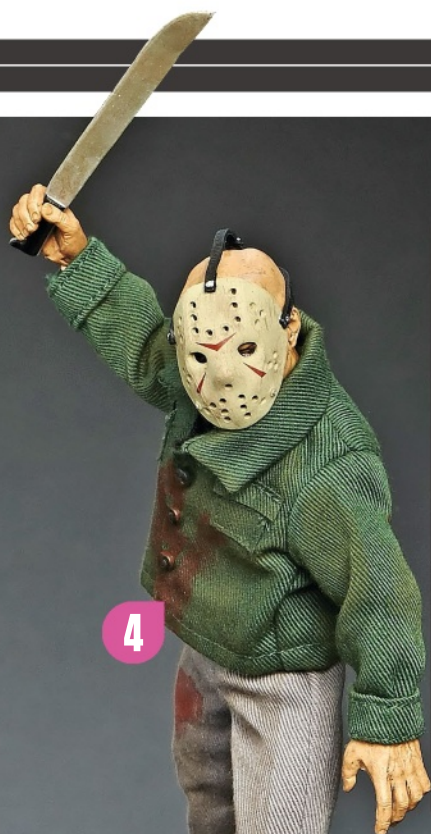
ETA: OCTOBER

The likeness of Nathan Fillion here is uncannily accurate (we're a little worried the sculptor may have stolen his soul), but it's not the only thing that impresses about this 12-inch *Firefly* figure. It also features 38 points of articulation, and comes with accessories such as swappable hands, a pistol and a communicator. Browncoats will be relieved to learn that the Captain's pants are also authentically tight.

4 Friday The 13th Retro Figure

NECA | Height: 20.5cm | RRP £29.99 | FPI price £23.99
Catalogue number: B4145

There's something deliciously *wrong* about seeing horror movie bogeymen rendered in the style of '70s children's toys, none more so Jason Voorhees. *Friday* fans will recognise from the clothing and the hockey mask's condition that this is Jason as featured in 3D instalment *Part III*. The mask lifts off to reveal his deformed face, and he comes with three accessories: a machete, an axe, and the harpoon gun which provided one of the movie's most jolting moments.



5 Adventure Time Figures

Jazwares | Height: 3-8 cm | FPI price: £7.99 each | Catalogue numbers: B5961/B5962/B5963

In "All The Little People" Finn gets obsessed with miniature, sentient versions of his friends. These *Adventure Time* figures are, sadly, inanimate but you can still create your own fun. The second wave is made up of three dual-figure packs. Finn, Jake and LSP have a few bits of articulation, whereas Tree Trunks, Slime Princess and Brad are solid pieces of perfectly moulded plastic. Will make any workspace 100 times more algebraic.

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VIEW SCREEN

TV REVIEWS
AND OPINION

edited by Jordan Farley



In *SFX* issue 1 the mighty Dave Golder asked the \$64,000 question: "Why is there so little SF on British TV?" Unless you

read magazines backwards it was probably the first story you read in a mag that's covered all things sci-fi with huge passion for 19 years and is proof, were it needed, of just how important TV is to *SFX*.

A lot has changed since Mulder and Scully dominated the airwaves. Dave was lamenting the lack of sci-fi on terrestrial telly back in the summer of '95, and though the situation doesn't look much better today (the number of SF shows on the five main channels barely reaches double digits) our ability to access quality sci-fi and fantasy telly from around the world has improved immeasurably.

The way *SFX* covers TV has changed too. That improved access and the ever-decreasing gap between the US and UK airdates of American shows meant Spoiler Zone was sealed for good in issue 226, replaced with View Screen – a section no longer restricted by a rigid review format. Aside from giving *The Avengers* 3.5 stars, ditching Spoiler Zone might be the most controversial thing *SFX* has ever done – something we still regularly hear about to this day. Proof, were it needed, of just how important TV is to *SFX* readers.

The X-Files, *Buffy* and *Doctor Who* have featured on the cover of *SFX* more times than almost every other movie, show and random dinosaur combined, and chances are you're reading *SFX* today because of a love affair with one (or all three) of these. So thanks sci-fi telly, *SFX* wouldn't be the same without you. **Jordan Farley**



BROADCAST UK: TUESDAYS ON SKY ATLANTIC US: SUNDAYS ON SHOWCASE

Penny Dreadful

The League Of Extrapolated Gentlemen

THERE'S A COMMON misconception among Hollywood scriptwriters that if you have a British actor spout Shakespeare – or better still, a few lines by one of the Romantic poets – you can make any old toot sound profound. (Extreme cases involve singing Gilbert and Sullivan, which always ends in embarrassment for all concerned.) *Penny Dreadful* appears to be an entire series predicated on this assumption.

Game Of Thrones has a lot to answer for. It's convinced TV execs that all you need for a hit fantasy series is to make it deadly serious. Thing is, *Game Of Thrones* exists in a world where Shakespeare, William Blake and (praise the gods of TV) Gilbert and Sullivan never existed, so the writers can never give into the temptation to quote them. Instead it simply reinvented the fantasy epic as the historical epic with added dragons, and it works.

Penny Dreadful, though, reinvents grisly, sensationalist Victorian horror stories as the A-Level English syllabus. Everybody in it seems quite at home quoting centuries-worth of classic literature, even Frankenstein's monster.

Penny Dreadful is pretty much Alan Moore's *League Of Extraordinary Gentlemen* given a *Ripper Street* makeover. It's a mash-up of various out-of-copyright literary characters like Dracula, Frankenstein and Dorian Gray, as they do battle with some vague demonic force while trying not bump into the Warehouse 12 or Victorian Torchwood teams.

Timothy Dalton plays Sir Malcolm Murray, an explorer in search of his daughter, who's been spirited away by forces infernal. He's aided by the psychic Vanessa Ives, played by Eva Green (who's now perfected "arch" to such a degree you could paint her white and drive taxis between her legs). They enlist an American sideshow gunshooter, Ethan Chandler, to help them, and he agrees so he can raise the money to help

BONUS FEATURES

► **Trivia:** *Penny Dreadful* is created and written by John Logan who, the production notes are keen to point out, wrote the screenplays for *Gladiator* and *Hugo*. They omit to mention, however, that he also wrote *Star Trek: Nemesis*. Wonder why?

► **Bugged:** Eva Green loves insects. She gave Tim Burton a beetle as a present.

► **Rewriting History:** Despite appearing in episode three, there was never a Grand Guignol Theatre in London. In fact, it was only established in Paris in 1897, some six years after the episode is set. Then again, Victor Frankenstein was supposed to have been born around 100 years before Dorian Gray!

► **Best Line:** Frankenstein: "Is every newborn creature abandoned the moment they are born?"



They'd be the Paternoster gang if only they had a name.

get his Irish squeeze, Brona Croft (Billie Piper), the treatment she needs to save her from consumption. But she's also modelling – and providing other personal services – for Dorian Gray, who finds her choking blood all over him a bit of a turn on. Because that kind of thing seems to go down well in *Game Of Thrones*.

Murray also seeks the aid of Victor Frankenstein in matters scientific, but the oddly un-German sounding Victorian Doogie Howser neglects to mention he's reanimating corpses in his spare time.

All of which sound wonderfully lurid, macabre fun. But after a promising opening episode that balances the melodrama and shocks with some more reflective moments, the show has since gone squarely down the route of "dour" and "worthy", with characters who don't actually interact, they just fill in plot details using the most verbose language they can manage.

It looks glorious. Beautifully shot, with sumptuous production designs that make Victorian London look both grim and fascinating at the same time, it leaves *Ripper Street* looking like an overlit, amateur production. And there are touching, emotive moments. Especially effective is Frankenstein's second son, Proteus, learning the joys of life in episode two. But then you also have to suffer the possessed Eva Green screaming nonsense for what seems like days during an ill-judged séance scene. The series also suffers from characters responding to questions with enigmatic glances, presumably to stop all the plot's revelations being blown too early.

Elegant and well made, *Penny Dreadful* has moments of sublime horror and tender beauty, but too often it's ponderous, irritating and derivative. At least there's been no Gilbert and Sullivan. So far. **Dave Golder**

MINDPROGE •

Moon Bloodgood

The *Falling Skies* actress on stepping up to the front lines

► *Falling Skies* is now in its fourth season. What feels different about this season?

We have so much sci-fi this year. We started as a show that was family based and very character driven. Now the sci-fi keeps climbing and going bigger and bigger and sometimes we wonder if we've gone off the rails but we can't determine that. I think the fans will determine that.

► How does it feel now that Anne is in the thick of the story again after giving birth to her daughter, Lexi?

Great! I wanted to change it up and I think I was feeling stagnant with Anne. This season they told me I would be on the run and separated from the rest of the 2nd Mass. I'm with Mpho Koaho, who plays Anthony, and Megan Danso, who plays Deni, so I wasn't with my normal actors.

► You really get to be physical too, which is a big departure for normally calm Anne.

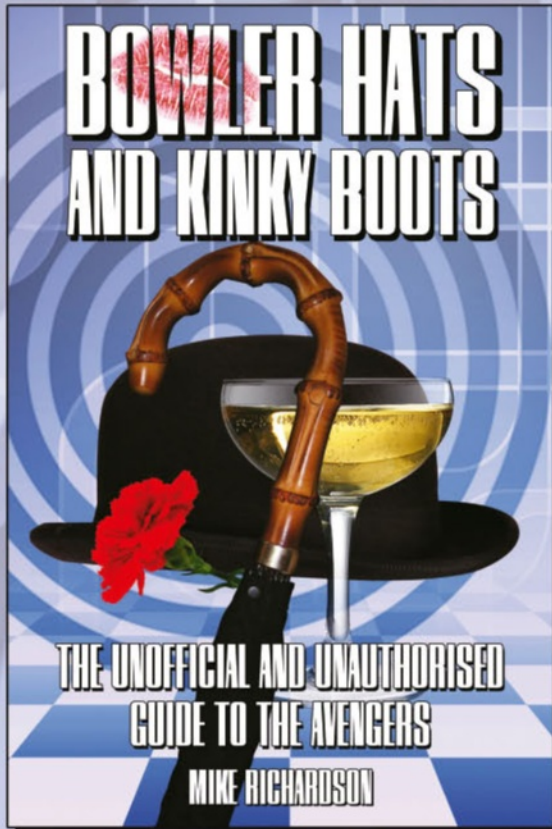
I have a machine-gun and I'm back to being a warrior. I am now in the front lines. She was always back at the base taking care of the wounded. In the front line, being a doctor has almost disappeared. She's got blood on her hands and it's not from doctoring people up.

► Do you have a favourite episode this season?

In episode six, that's probably my biggest episode because it's when you get to see Anne going through different dream sequences and what happened to her. She goes into recall memory with Dr Kadar and you start to see what she experienced with Karen, and why Lexie is the way she is, as well as glimpses from her past. It's my favourite. I got to do so much. It was such a breath of fresh air for me. **Tara Bennett**

Falling Skies airs on Fox from 15 July in the UK and on TNT from 23 June in the US.

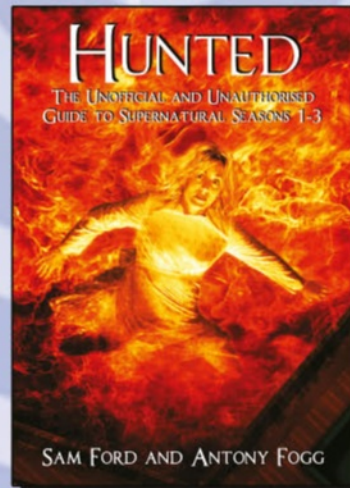
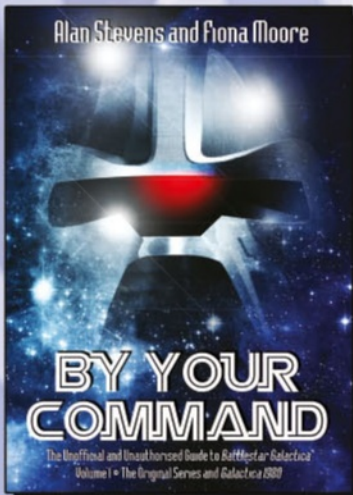
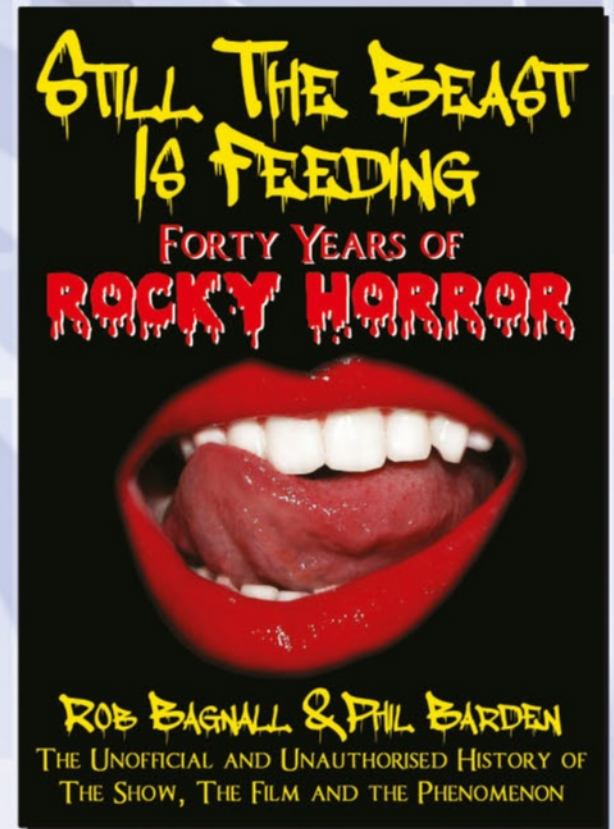
ALL THE BEST



Available from late June, *Bowler Hats and Kinky Boots* (£24.99 978-1-84583-097-7) is the ultimate guide to television's *The Avengers*. 800 plus pages of facts and figures about the show and its production.

Other titles include *Still The Beast Is Feeding* (£15.99 978-1-84583-082-3), a magnificent look at the *Rocky Horror* phenomenon.

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BROADCAST UK & US: LAST EVER EPISODE RECENTLY Aired

Why didn't *Lost* have a finale like this?

Warehouse 13

The Syfy show's final season gets the Scriptease treatment

PREVIOUSLY ON WAREHOUSE 13

Myka got cancer and Paracelsus took over the Warehouse. Everyone is sad.

ACT ONE

MYKA is in hospital. Turns out her TUMOUR is benign.

THE AUDIENCE: Well, that storyline didn't last very long.

PETE: So glad you're alive Mykes, because I love... I mean, I like you. As a sister.

THE AUDIENCE: Just kiss already! Reunited, the Warehouse gang travel to a PARALLEL UNIVERSE where PARACELSUS has taken over the world.

VALDA: I'm back, baby.

PETE: I tackled Paracelsus and changed the past? Does anyone know what's going on?

ACT TWO

PETE and MYKA work a case with two former colleagues who are in LOVE.

NEW GUY: Seems you love Myka, Pete.

PETE: Nuh, uh.

THE AUDIENCE: Just kiss already!

ARTIE tells CLAUDIA about her sister.

CLAUDIA: My sister is Jean Grey, cool!

ACT THREE

CLAUDIA'S SISTER vanishes. Then PETE, MYKA and ARTIE get trapped in a SPANISH TELENUELA; it's brilliant.

PETE: Mi amor!

MYKA: Qué?

PETE: Ay, nada.

VALDA has kidnapped CLAUDIA'S SISTER and turned her into KICKPUNCHER.

BONUS FEATURES

Did You Know?

Showrunner Jack Kenny cameos in the final scene as the bearded future Warehouse agent.

Behind The Scenes:

Myka's cancer storyline was cut short because of the final season's reduced episode order.

Who's Counting? The first episode of season five, "Endless Terror", featured 21 new Artifacts, more than any other episode.

Memento Mori: Eddie McClintock designs and sells his own Warehouse 13-themed t-shirts at <http://eddiemcclintockwh13tees.com>.

Best Line: Pete: "Don't try to explain time travel. It never makes sense and it always makes my head hurt."

ARTIE: Valda's moving the Warehouse, it's hopeless!

CLAUDIA: My sister's still in there. And she still loves me!

PETE: Did someone mention love? I don't love Myka.

MYKA: Claudia's sister is good again, we're saved!

ACT FOUR

Everyone says goodbye to the WAREHOUSE via flashback.

CLAUDIA: I tap-danced one time, and it was FABULOUS!

ARTIE: I've got a son!

JINKS: I got trapped in Artie's heart!

MYKA: I fought ninjas! Also, I'm in love with you Pete.

PETE: I love you too, Mykes!

THE AUDIENCE: Well, duh.

ARTIE: [over and over again] Endless wonder...

THE AUDIENCE: Wait, is

no one going to explain what was going on with Pete's hair this season?

ENDS Jordan Farley

YOU HAVE BEEN WATCHING... IN THE FLESH

SFX's Facebook, Twitter and forum users on the undead drama's second series

► Loving the second series, it's a great take on the zombie genre and this series has delved deeper than the first looking at the complexities and prejudices we as humans (alive or undead) possess. Long may the show continue as there's plenty of scope for the future. **Stacey Shaw**
► Gets better every episode. **Kathleen Dawn**

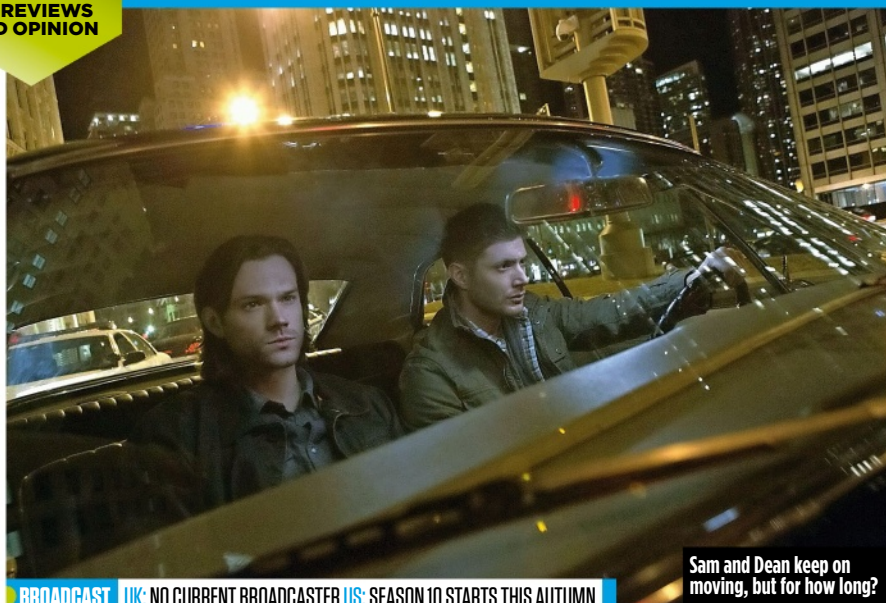
► Best of British horror. **Evelyn Hog**
► Truly addictive and original. **Mark Hopkins**
► An excellent allegorical zombie series - George A Romero would be proud! **Ashley Beeching**
► Wonderful show. Luke Newberry should be winning loads of awards for his performance. A quiet British zombie drama with

plenty of shocks and twists. Please let there be a third series! **Kevin Hall**
► Not as great as the first series, but it's still fantastic television. The first series had three hours to work with and they made sure each episode counted; however, because series two has doubled in length, there seems to be quite a chunk of not a lot happening.

But it still has amazing writing and a great cast who give 200% effort and it continues to be a highly engaging show. I hope there will be a third series. **Scott Gerrard**
► It's absolutely superb. I was genuinely gutted when the first series ended. So glad it's back. Masterful storytelling. **Paul A Colbourne**

► I love how *In The Flesh* expands on their theory about how they came to be and what they're doing there. **Rainbowemo7**
► The best zombie series ever! **Cutepaschico1**
► Love it! Refreshing and a brilliant cast. **Jak Bell**





Sam and Dean keep on moving, but for how long?

BROADCAST UK: NO CURRENT BROADCASTER US: SEASON 10 STARTS THIS AUTUMN

Supernatural

Angels & Demons

SAY WHAT YOU WILL ABOUT

Supernatural's frequently rubbish monster of the week episodes, but after nine years it still does satisfying season arcs and scream-at-the-screen cliffhangers better than almost anything on the air.

In this respect season nine was more than up to the standards of the show's

transformative eighth year. It built the already dense mythology in meaningful and thrilling ways. The Mark of Cain, the angelic civil war and Crowley's continuing campaign to unseat Abaddon on the throne of Hell were all examples of *Supernatural* at its serialised storytelling best. And that ending, oh man that ending. If ennui set in at any point during the season, Dean's demonic resurrection was an attention-demanding send off.

Despite occasional, episodes-long absences Castiel and Crowley ran away with the season. Crowley especially, whose burgeoning

bromance with Dean was an unfailing source of joy throughout the year.

For what feels like the 900th time in nine years Sam and Dean went through the break up and make up motions; when will those brothers learn that lying to each other never works out well? The difference here was that the wounds still weren't fully healed by the end of the season. As watchable as Jensen Ackles and Jared Padalecki are, it was still the year's least compelling through line.

With 195 episodes under its belt and no one to rival Ben Edlund for sheer madcap imagination in the writers' room any more, it's little surprise that season nine frequently disappointed when it came to its standalone monster of the week stories. "The Purge", "Alex Annie Alexis Ann" and "Bloodlines" were easily the season's weakest chapters – particularly disappointing was "Bloodlines", which was intended to launch a new show but only made it clear that modelling a *Supernatural* spin-off on *The Vampire Diaries* isn't going to work.

While season nine still managed to hit the highs of season gr8, it also sunk to significantly lower lows and crucially lacked the consistency of *Supernatural's* best season in years. Perhaps it's time to finally embrace a shorter season order (13 instead of the usual 23) before *Supernatural* inevitably runs out of steam. **Jordan Farley**

BONUS FEATURES

- **Continuity:** In "Metafiction", where Gabriel briefly returns, Metatron has a copy of the "Tall Tales" *Supernatural* book on his desk. "Tall Tales" (2.15) was the first episode featuring the Trickster.
- **Behind The Scenes:** "Mother's Little Helper" was the first episode directed by Misha Collins.
- **Trivia:** The three-week hiatus between episodes 17 and 18 was dubbed #ShowerHellatus by fans because the episode 18 promo featured a short clip of Dean in the shower.
- **Best Line:** Crowley: "You're lying to Sam like he's your wife. Which kinda makes me your mistress."

BROADCAST UK: TBC US: AIRED ON NBC

Rosemary's Baby

Remake demonstrates how difficult pregnancies can be

THIS NEW VERSION OF IRA

Levin's book is watchable enough but vastly inferior to Roman Polanski's 1968 film. Which is probably the least surprising sentence you've ever read.

Polanski's classic, very closely based on Levin's novel, was note-perfect, a superbly subtle, gripping suspense thriller. The cast was perfect too, from Mia Farrow and John Cassavetes to Ruth Gordon and Sidney Blackmer. Here Zoe Saldana is okay as a fragile Rosemary but Patrick J Adams never convinces as her scholarly, Machiavellian husband Guy, and Jason Isaacs and Carole Bouquet as devil's disciples Roman and Margaux (the renamed Minnie) are shadows of Blackmer and the wonderful Gordon.

Forty-six years on, changes were always going to be made. But many of these changes are unnecessary, and some are hugely damaging. The original was all about Rosemary, showing everything from her point of view, but here there are several scenes which solely feature Guy with Roman and Margaux. This removes Rosemary as a focal



He has his father's eyes, Rosemary.

BONUS FEATURES

- **Other Changes:** Guy was an actor and is now, laughably, a scholar; Roman and his wife were much older and lived next door; absurdly, Margaux now snogs Rosemary and Guy.
- **007 Forever:** French actress Carole Bouquet (Margaux) was the main Bond girl in 1981's *For Your Eyes Only*.
- **Okay Line:** Margaux: "You're a man. You have the ability to disassociate your mind from your penis."

point that meant there was paranoia and ambiguity – we weren't sure what was going on beyond her vision.

Whereas the original was set in Manhattan, this makes a pointless move to Paris. The original was brightly lit and largely shot in daytime; this version generally makes the screen as dark as possible (presumably because the makers consulted their "How A Horror Movie Should Be" manual). In Polanski's film the discomfort arose out of

everyday settings and situations; here we get things like a black cat, silly, gruesome deaths, a scary handyman with no tongue and spooky music on the soundtrack. It's all wrong wrong wrong.

Perhaps the most heinous error is showing the baby's face. In Polanski's film the line "What have you done to his eyes?" is a thousand times more chilling because we don't see the child's features. Less is more, and less of this three-hour miniseries would definitely have been a good thing. **Russell Lewin**



SPURIOUS AWARDS

Celebrating the silliest moments from the month in TV



● JERK OF THE MONTH

In *Arrow*, Oliver finally tells Felicity he loves her... but it's all just a trick. Dick move, guy.

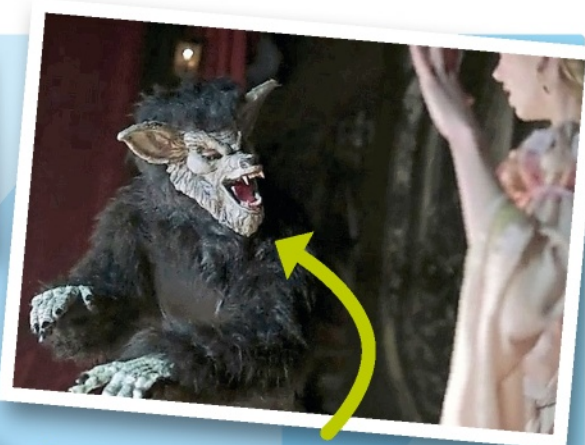
● CROONER OF THE MONTH

Metatron knows his way around a mic on *Supernatural*.



● DISGUSTING SNACK OF THE MONTH

Sardines and mustard - Helena's eating habits reach an all time low on *Orphan Black*.



● CHEAPSKATES OF THE MONTH

You'd think they could fork out for some decent werewolf make-up on *Penny Dreadful*.



● GOGGLES OF THE MONTH

Funky eyewear or elaborate torture device? It could go either way on *Da Vinci's Demons*.



● AUSTIN POWERS OF THE MONTH

Pre-watershed timeslot + nudity = unintentional farce on *Grimm*.



● JOKER OF THE MONTH

After years of torment Arya's only response to bad news is to laugh in *Game Of Thrones*.

● MASHUP OF THE MONTH

Bravo to the composer of *Warehouse 13*'s *Mortal Kombat*-inspired ninja fight theme.



● CREEPY KID OF THE MONTH

Thanks *Revolution*, this faceless kid has been haunting our dreams for weeks.



● CROSSOVER OF THE MONTH 2

"What have you done to his eyes?" Turns out Rosemary's baby had been hitting the spice melange all along.



● MOST BUFFY MOMENT OF THE MONTH

Garrett's final send off on *SHIELD* might not have come from Joss, but it was pure Whedon.



● CROSSOVER OF THE MONTH

Elsa from *Frozen's Once Upon A Time* cameo was the best thing about the finale.



● THROWBACK OF THE MONTH

"You're not a free man any more, Harold. You're just a number." Does *Person Of Interest's* Jim Caviezel (John Reese) miss his time as Number Six?



TOTAL RECALL

PERSONAL RECOLLECTIONS OF TIMELESS SF

We reassured Russell that *Who* hadn't been forgotten.



Whose Who?

JUST WHAT HAS HAPPENED TO DOCTOR WHO? SINCE THE SHOW ABRUPTLY LEFT BBC 1 AT THE END OF '99, WE'VE HEARD ALL SORTS OF RUMOURS. DAVID HASSELHOFF IS THE NEW DOCTOR! LEONARD NIMOY WILL DIRECT THE MOVIE! THERE'LL BE BOKING IN THE TARDIS! THE HENSON CREATURE SHOP IS DESIGNING THE NEW DALEKS! AND IT'S ALL TRUE, AT LEAST IF YOU BELIEVE THE PAPERS. DAVE GOLDBER DIDN'T, AND MADE IT HIS BUSINESS TO SORT OUT THE TRUTH FROM THE TALL STORIES...

Television magazines in years of 20 years are usually reserved for soap operas, news bulletins and *The Sky At Night*. Drama series rarely make it past five years, let alone run into double figures. So 26 years for a cheap, quirky SF series is nothing short of a miracle. But for *Doctor Who* fans, even that isn't long enough.

Ever since the last BBC series came to an abrupt end in December 1989, rumours of the programme's revival, both on the small and big screens, have been more widespread than sightings of Elvis. As director of *Star Cops*, Tim Curry and Jane Seymour have been hailed in the press as the eighth Doctor, while Spielberg, Ridley Scott and Leonard Nimoy have all, at various times, been linked to the show.

But it's not all been idle gossip. Some of these projects have come quickly close to reality – and, even worse, a few of the most instantly guffaw-worthy casting decisions “revealed” in the popular press have actually had elements of truth to them. However, none, but one rebarrening exception, have made it anywhere near to the screen. Yet.

That's not to say *Doctor Who* is completely dead. Far from it. During the official Doctor's hiatus, all sorts of alternative *Who* productions have been thriving – fan-produced video dramas, original novels, radio series, everything except *about* gender more than the past. If *Doctor Who* comes back, it won't be a resurrection, because the character never died – he's just been getting by on a slightly rickety home-made iron lung for a while.

So do you want to know what's been happening? What's been going on behind those corporate closed doors? Then get ready for the

complete guide to *Doctor Who*: The Drip-Feed Years – the truth, the rumour and the scandal, warts and all.

Doctor Who: The Drip-Feed Years

1. TOPIC: 1 DECEMBER 1989 Part three of “Survival” is the last new episode of *Doctor Who* to be broadcast to date. Ratings have been disastrously low for the last season – around 4.5 million. The Sun

scorned the show as to be cancelled. However, says the BBC, it's just that “the gap between seasons might be longer than most”. Little did anyone suspect.

The corporation announced that it is looking into independent production for the show. A decision will be made early in 1990.

Doctor Who has lasted 26 years, and I can't see any reason why it shouldn't continue. Peter Corgill had announced at a press conference in October. He added that a variety of options were available to the BBC, but that it wanted to see “a *Doctor Who* for the 90s”. He also

admitted that *Doctor Who* contributes “over £2 million” per year to the BBC through overseas sales and licensing.

Donald Sutherland is rumored to be the star of the *Doctor Who* movie being developed by production company Coast To Coast. This is a project which dates back to July 1987 when Coast To Coast brought the rights from the BBC. Back then, Tim Curry (of *Rocky Horror* fame) was the *Who* favorite. A script had been written by *Doctor Who* and *Star Trek* 1990 veterans, John Byrne.

JANUARY 1990 David Yates and Cyberman write. 

SFX Issue One... And Beyond



RUSSELL T DAVIES

I can remember my first time. In a long-gone newsagent's on Bridge Street, Manchester, there it was. My first copy of *SFX*. *Tank Girl* was on the cover, directed by Rachel Talalay, who's directing *Doctor Who* this year, which just

goes to prove that the future is madder than you could ever imagine.

This lovely magazine made me laugh. That was its finest feature back then, and still is today. A recent review of David McCallum's *Invisible Man* carried the headline, “The Man From Unclear”. Come on! That's class! Few jokes can bear close inspection, but that headline is a proper, elegant pun. Crucially, the humour in *SFX* isn't snarky, ironic or cruel. It's joyous.


Reading that first issue, I remember being startled by the fact that fantasies were allowed to mingle. In the past, articles about *Doctor Who* were strictly

about *Doctor Who*, articles about *Star Trek* were only about *Star Trek*, and that was the law. There'd be a burst of sniper fire now and then – usually a *Who* fan telling a *Trek* fan that the Cybermen predated the Borg (which is true, that's a fact, so there) but then they'd scurry back to their territories. All those parallel universes were closed to each other.

Until *SFX*. For me, suddenly, gloriously, it all became one great big melting pot. We take that for granted now, but I think *SFX* played a huge part in creating that voice. Today, fandoms can stand united, talking about Kaleds, Khaleesi and Katniss in the same sentence, like somehow, somewhere, it's all the same story. It's tapping into my most secret of hopes, the one I suspect we all carry

with us: that somehow, somewhere, all these stories are true.

And there was a Dalek! Blazing out of that very first issue, decked out in stars and stripes. It said, we love *Doctor Who*. Oh, it meant so much, to hear that. I ended up working with *SFX* when we brought the *Doctor* back in 2005, but I never actually said thank you for that image. It was a light in the darkness. *SFX* was telling us that old things could be new again. And look at us now!

Thank you, *SFX*. I love you. 

FACT ATTACK!

- *SFX* launched in May 1995; issue one was 100 pages and cost just £3.
- Development Hell was called Production Hell at the start. The news section was called *Strange Tales*. This back page was called *SFX* Archive and launched with behind-the-scenes pictures from original *Star Trek*.
- The “T” in Davies' name doesn't stand for anything. Its original purpose was

to distinguish himself from BBC Radio 2 DJ Russell Davies.

- In 2006, *SFX* brought original *Doctor Who* producer Verity Lambert and Davies together for the first time.
- In 2010, Davies won an *SFX* Award for Best TV Episode with “Children Of Earth: Day Five”. He was also nominated for two *Who* eps, “The Next Doctor” and “Planet Of The Dead”.

SEE YOU NEXT MONTH! WEDNESDAY 23 JULY DETAILS ON PAGE 33

"Only a true fan would be attentive enough to the fake brand's
imaginary world to pick up on the reference."

THE NEW YORK TIMES



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